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A DEVELOPMENTAL CONFERENCE TO ESTABLISH GUIDELINES FOR PILOT PROGRAMS FOR TEACHING THE CONCEPTS OF ART APPRECIATION WHICH ARE BASIC IN THE GENERAL EDUCATION OF ALL PUBLIC SCHOOL STUDENTS. FINAL REPORT.

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SIXTEEN CONSULTANTS WITH DIVERSE BUT RELATED BACKGROUNDS OF EXPERIENCE IN ART AND EDUCATION EXCHANGED IDEAS ON THE MEANING OF ART AND ART APPRECIATION. AN ATTEMPT WAS MADE TO IDENTIFY GOALS, CONTENT, MATERIALS, AND EXPERIENCES THAT WOULD ENHANCE THE TEACHING OF ART APPRECIATION. NO ATTEMPT WAS MADE TO REACH COMPROMISE AGREEMENTS, AND DIVERSE POINTS OF VIEW WERE RECORDED. AMONG THE TOPICS DISCUSSED WERE--(1) CONCEPTIONS OF ART AND DEFINITIONS OF ART APPRECIATION, (2) THE RELATION OF ENVIRONMENT TO THE STUDY OF ART, (3) THE CULTURALLY DEPRIVED CHILD, (4) THE RELATIONSHIP BETWEEN THE TEACHER AND THE PRACTICING ARTIST, (5) THE EDUCATION AND ROLE OF THE ART TEACHER, AND (6) THE VALUE OF PRIMARY AND SECONDARY MATERIALS IN ART EDUCATION. (INCLUDED ARE A DESCRIPTION OF CONFERENCE PLANNING AND DESIGN, AND 19 APPENDICES CONTAINING SAMPLE FORMS USED AT THE CONFERENCE AND LETTERS AND ARTICLES SENT BY NONPARTICIPANTS.) (LH)

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A DEVELOPMENTAL CONFERENCE TO ESTABLISH GUIDELINES FOR PILOT PROGRAMS FOR TEACHING THE CONCEPTS OF ART APPRECIATION WHICH ARE BASIC IN THE GENERAL EDUCATION OF ALL PUBLIC SCHOOL STUDENTS

by

Jeanne E. Orr

AUGUST, 1967

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HEALTH, EDUCATION, AND WELFARE

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U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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Project No. 6-1180
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Jeanne Orr

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The support and contributions offered by many colleagues in the College of Education of The Ohio State University are gratefully acknowledged. Particular appreciation is expressed to Professor Glenn Patton who served as project consultant and who has offered much needed guidance in all phases of my own classroom work in the teaching of art appreciation. Valuable leadership in the Conference was offered by Professor Paul Klohr and Dean Alexander Severino who were members of the steering committee and who served as chairmen of two of the discussion sessions, and by Professor Charles Glatt who served as a consultant.

Jeanne Orr
Project Director

PREFACE

The following report is a summary of discussions held by an invited group of sixteen consultants on the subject of the teaching of art appreciation. The consultants were chosen so that they might represent a variety of points of view and no particular attempt was made to arrive at a consensus of opinion. The Conference was held for the purpose of determining guidelines for the establishment of pilot programs in the teaching of art appreciation and for establishing the need for further study and investigation toward that end. As a result, the discussions were quite open-ended and any organized report must reflect something of the personal interpretation of the reporter. The entire Conference was recorded and the tapes were transcribed as carefully as possible. Certain portions of comments were lost, however, and the intent of the speaker may have been altered in the process of changing statements from the spoken context into some type of written organization. Every attempt was made to reflect the meaning of the spoken word of the Conference as accurately as possible, but any error of judgment of interpretation must remain my personal responsibility.

Jeanne Orr
Project Director

INTRODUCTION

Background and General Plan

For many years community leaders and curriculum shapers have given lip service to the importance of the humanities in school and community living. The urgency of the situation has recently been recognized and reinforced by statements of President Johnson and the report of The Rockefeller Panel. A recent article in The New Republic (March 13, 1965, page 15) states that the many levels of culture in our society can be raised by education but that, on the secondary level, art history and appreciation is taught in only one school in ten. When speaking with interested art teachers, however, we find that they have had little or no training to teach in the general field of art appreciation. Furthermore, art teachers report that sources of teaching materials are difficult to identify. Many of the materials which are available are difficult to obtain if they are inadequately organized for use in the public schools.

Art historians, art critics, practicing artists, and others concerned with the arts have criticized public taste and the lack of meaningful aesthetic experience in the public schools. No attempt had been made, however, to ask these critics to exchange ideas with each other and with those people directly concerned with the shaping of the public school curriculum. An informal survey of teaching practice indicated that teachers have often attempted to enrich the general arts program with incidental contacts with works of art. Short-term programs have sometimes been structured on the pattern of college courses in art history. The majority of the more serious and successful attempts which have been made have been limited to a specific group (i.e., the academically talented). On the other hand, the content of professional literature and of professional meetings indicates that there is a rapidly growing recognition of the need for some type of structured program for the study of the appreciation of the visual arts by all children. Moreover, it is recognized that such a program should eventually contain some elements of continuity from the kindergarten through the twelfth grade.

In an attempt to reconcile the recognized inconsistencies between concern and practice, a group of Ohio art educators proposed that pilot programs be established for the purpose of developing material and curricular structures to teach the concepts of art appreciation which are basic in the general education of all students. Although the development of such programs was accepted as the responsibility of the art educators involved, it was clearly recognized that consultant help is needed if the many aspects of existing concern and knowledge are to be meaningfully integrated. Moreover, we believed that whatever consultant help we might find useful would be of equal value to other groups of art educators throughout the nation.

If further research in the teaching of art appreciation was to be meaningfully oriented, we needed first to conduct a conference where people of diverse backgrounds of experience could exchange ideas relating to the common interest and concern. A group of people including art historians, museum personnel, practicing artists, industrial designers, architects, city planners, art critics, sociologists, art educators, and school administrators were invited to participate in a four-day conference. Informal discussions were directed toward reaching stated objectives. No attempt was made to reach compromise agreements and every effort was made to consider and to record diverse points of view. Any inclination toward consensus was stimulated, however, through the process of continuous questioning, comparison, referral, and summary on the part of the group learders.

Proceedings of the conference will be publicized and made available to any interested group of art educators. Immediate application of the proceedings will be made by the aforementioned group of Ohio art educators in the development of their pilot program for the teaching of art appreciation.

Objectives

To stimulate the exchange of ideas among art historians, art critics, museum personnel, practicing artists, industrial designers, architects, city planners, sociologists, art educators, and school administrators concerning the best possible program of art appreciation for the public schools.

To direct the discussions so that the following tasks might be directly attacked from the point of view suggested by the talent and scholarship of each of the consultants. The tasks, if left unresolved, are among those which have been identified by public school personnel as impeding the establishment of quality programs of art appreciation.

> To identify appropriate goals of programs of art appreciation for the public schools.
>
> To identify appropriate content of programs of art appreciation for the public schools.
>
> To identify appropriate materials and experiences to enhance the teaching of art appreciation for the public schools.
>
> Note: Although the following tasks would not be considered as major concerns of the conference, art educators should be particularly sensitive to suggestions and implications which would help them:

To identify appropriate means for producing new materials for programs of art appreciation.

To identify appropriate types of evaluation for programs of art appreciation.

To survey promising pilot programs in art appreciation which are now in existance (in the consultants' fields of activity as well as in the public schools).

To project ideas, or "dreams," relating to possible scope and unconventional approaches which might be considered in the establishment of pilot programs in the teaching of art appreciation.

To consider the problems of teacher training in the area of art appreciation.

To consider the problems of teacher utilization from the standpoint of the administrator.

METHOD: CONFERENCE PLANNING AND DESIGN

The planning and design of the Conference was, in itself, an interesting experiment. The basic idea of the Conference was the belief that people of diverse, but related, backgrounds of experience can, and should, exchange ideas relating to their common concern if further research in the teaching of art appreciation is to be meaningfully oriented.

The problems of Conference development centered around the following:

1. Selection of personnel
2. Orientation of personnel
3. Physical arrangements - time and space
4. The meeting plan - flow and scope of discussion
5. Evaluation and conclusions

Selection of Personnel

The project proposal stated that one of the objectives was:

> To stimulate the exchange of ideas among art historians, art critics, museum personnel, practicing artists, industrial designers, architects, city planners, art educators, sociologists, and school administrators concerning the best possible programs of art appreciation for the public schools.

Toward that end, several key people were identified who hopefully would act as consultants but who, more specifically, might be willing and able to participate in the general planning of the Conference and in the selection of personnel. Personal interviews with one person who was unable to participate further and with six people who later became consultants were very fruitful in developing lists from which the other consultants were drawn. When the group finally assembled for the Conference, each person had recommended, or had been recommended (personally or by position) by, at least one other member of the group. As a result there was a prior feeling of involvement and commitment which was very helpful since the total group was to work together for such a short period of time. The following people served as consultants to the Conference (see Appendix A):

Patricia Barnard - Television Supervisor, Boston Museum of Fine Arts
George Buehr - Painter-Educator, Chicago, Illinois
Wayne Carl - Assistant Superintendent for Instruction, State of Ohio, Department of Education

George Cohen - Artist and Professor, Northwestern University
Edmund Feldman - Professor of Art, University of Georgia
Thomas M. Folds - Dean of Education, The Metropolitan Museum of Art
Charles Glatt - Professor of Philosophy of Education, The Ohio State University
Charles Gunther - Director of Education, Toledo Museum of Art
Vernon Haubrich - Professor-Education, Policy Studies, University of Wisconsin
Bartlett H. Hayes, Jr. - Director, Addison Gallery of American Art
Charlotte Johnson - Curator of Education, Albright-Knox Gallery
Katharine Kuh - Critic, Saturday Review
Kenneth Marantz - Art Teacher - Laboratory Schools and Coordinator in Art Education, Graduate School of Education, The University of Chicago
David Scott - Director, National Collection of The Fine Arts, Smithsonian Institution
Henry J. Stern - Executive Director, Department of Parks, New York City
Joshua Taylor - Professor of Art History, The University of Chicago

Although the majority of the areas of concern were represented by those listed above (Glatt and Haubrich represented the point of view desired when a sociologist was listed) the fields of industrial design, architecture, and city planning were somewhat neglected. In the process of planning, it was suggested that the critic or journalist in those areas would be more appropriate (and more interested) than the practicing "artist" but professional commitments forced a last-minute cancellation of the Conference by the person most highly recommended. Many of the consultants, of course, included those fields in their general areas of interest and knowledge.

Although the Conference was planned with the purpose of disseminating results throughout the country, there was also an immediate concern for offering help to a group of Ohio art educators who had met together for a period of five years in an attempt to improve their own concepts and practice of the teaching of art appreciation. Each member of that group was invited to attend the Conference as an observer-participant. A few additional invitations were sent to educators who were identified as having particularly interesting art appreciation programs, or plans for programs, in a questionnaire sent to all school systems in Ohio. Most sections of the State were well represented by the 28 observer-participants who attended the entire Conference (see Appendix B).

Since the Conference discussion plan was somewhat open-ended a steering group was identified to offer continuous evaluation and redirection throughout the meetings. The steering committee represented leaders from the various participating groups. These people were also quite likely to assume leadership roles in the projection of ideas developing within the Conference. The group included:

Jeanne Orr - Project Director, School of Education, O.S.U.
Glenn Patton - Project Consultant, School of Art, O.S.U.
Edmund Feldman - Conference Consultants, most
Kenneth Marantz closely connected with art education in the public schools
Alexander Severino - Associate Dean, College of Education, School of Art, O.S.U.
Paul Klohr - Professor of Education, School of Education, O.S.U.
Jerry Tollifson - Art Education Consultant, Ohio Department of Education
Helen Sandfort - Director of Art Education - Columbus
Carol Davis - Art Teacher and Member of Institute for Advanced Study in Art Appreciation, O.S.U. - summer 1966
Richard Grove - Museum Specialist, Arts and Humanities Program (representative from the U.S. Office of Education).

In addition to the personnel who were directly connected with the Conference, guests were invited who had expressed a particular interest in the design or content of the Conference. For the most part this group consisted of Ohio State University faculty (School of Education, School of Art, Telecommunications Center), staff of The Columbus Gallery of Fine Arts, and staff of The Ohio Arts Council. The guests were not asked to speak in the regular meetings but they participated in a free exchange of ideas in the numerous informal breaks between meetings (see Appendix C).

Orientation of Personnel

Each of the prospective consultants was contacted by a personal letter from the project director. A summary of the project proposal (Appendix D) was sent to each person and specific reference was made to the reasons for inviting that particular person (see Appendix E).

Whenever possible the letter was followed by a personal visit or telephone conversation so that questions and suggeations could be shared as fully as possible. As working details were developed information was sent to each person (time, place, personnel list, meeting schedule, etc.). A summary fact sheet was also sent (Appendix F) and information was requested so that contracts and expense sheets could be processed as fully as possible to facilitate prompt payment following the Conference.

Letters were sent from the project director to all those who were invited to participate as observer-participants (Appendix G). A follow-up letter was sent to those who did not reply in a reasonable length of time (Appendix H). Letters were also sent to the superintendent of each school system involved so that the burden of explanation would not fall entirely on the teachers or supervisors who were requesting released time (Appendix I). A fact sheet was also sent after tentative reservations had been made (Appendix J). A follow-up letter was also written to each superintendent following the Conference with a copy to the participant (Appendix K).

Each member of the steering group was contacted personally. Most of them had had continuous contact with several phases of the preplanning activities so their interest and involvement was a natural strength on which to build (see Appendix L).

Physical Arrangements

Although the original plan provided for a four-day discussion between the consultants, it soon became obvious that many of the most interested people could not take so long a time from their professional activities. At the same time, it was recognized that there was a need to provide some personal involvement on the part of the observer-participants and a need to make some organizational plans for the future while the Ohio group was together. As a result, the consultant group was asked to attend from Sunday evening through Tuesday afternoon while the observer-participant group was expected to work together through Thursday noon. Several of the consultants were able to stay through a portion of Wednesday and three were committed to the entire Conference so that a definite degree of follow-through was assured.

The Conference was held at Stouffer's University Inn. In addition to offering pleasant living, dining, and recreational facilities, the Inn is located about one mile from The Ohio State University. An informal interchange between the Conference and the campus was facilitated by ease of transportation.

The Conference room was arranged to provide an inner and outer circle of tables and chairs. The inner circle was made up of the consultants and appropriate members of the steering committee, while the outer circle consisted of the observer-participants and guests. This set-up provided the opportunity for the consultants to talk with each other while the observer-participants were in a good position to listen. There was nothing in the plan of the Conference to suggest that the consultants were to speak directly to the observer-participants.

All of the proceedings of the Conference were tape-recorded. Television reception was also provided in the Conference rooms so that several videotapes related to the teaching of art appreciation could be viewed by the entire group.

The Meeting Plan - Flow and Scope of Discussion

The general Conference plan was presented to all participants as follows (see Appendix M):

> OPENING SESSION - CONFERENCE BACKGROUND
>
> The conference is being opened with a dinner (Sunday, January 15, at 6:30) during which the consultants will have an opportunity to meet some of the Ohio art teachers and supervisors who will act as observer-participants during the following days.
>
> Following the dinner, Edmund Feldman will lead a discussion which will center around the consultants' concern in the area of the teaching of art appreciation. He will attempt to develop some type of framework within which the discussions of the following days will develop. Several consultants have sent a statement of point of view. Copies of this material are included in the folders. (See Appendices N, O, P. and Q).
>
> CONFERENCE DISCUSSION PLAN
>
> Monday and Tuesday will be devoted to discussions of several of the major problems in the teaching of art appreciation: the identification of goals, aims or values; the identification of appropriate content; the identification of resource material or experiences which could enrich the process of learning (such materials may exist now or they may need to be developed in the future). We are hoping to provide a setting which will really promote a full discussion of a variety of points of view. We will try to identify points of support and disagreement among consultants as a basis for future study and experimentation. As a result, we are not asking for prepared papers but we hope that material will be cited which is relevant to a particular point of view.
>
> Although we will be working within a definite time schedule we will leave the discussion plan somewhat open-ended. The steering group will have the responbility of evaluating each session in terms of giving

direction to the following sessions. In this way we hope to create a structure which will help to promote a really dynamic discussion. Please feel free to give any questions or suggestions to any member of the steering group.

POST CONFERENCE

Although most of the consultants will be leaving late Tuesday evening or Wednesday morning, Edmund Feldman, Thomas Folds, Charles Gunther, Bartlett Hayes, Jr., and Kenneth Marantz will work with our Ohio group of teachers and supervisors through most of Wednesday as future plans for individual and group work are developed. We will, of course, disseminate the results of the Conference throughout the country. We also hope, however, that we will see immediate and specific results in the work of our observer-participants. Hopefully, some of this work will take the form of projects which will further involve some or all of our consultants for this conference.

Evaluation and Conclusions

The final evaluation of the Conference must, of course, be related to the group projects and individual work which develop as a result of the Conference and which lead to the improvement of the teaching of art appreciation in the public schools.

An intermediate phase of evaluation will be related to an investigation of the specific proposals for funding, planning projects, cooperative endeavors, pilot studies, and individual classroom work which develop as a result of the Conference.

A more immediate phase of evaluation did not seem to be appropriate in the Conference plan. Some value can be found, however, in the expressed opinions of the Conference personnel concerning the Conference plan, the amount and quality of progress within the Conference, and the promise for future development in the teaching of art appreciation.

In an attempt to help with the assessment of the Conference, a staff member of The Development Division of The School of Education, The Ohio State University, was given the assignment of observer to the Conference. He attended all of the planned sessions ans many of the informal meetings throughout the week. His work had no formal connection with the Conference plan but his conclusions are of interest. He saw the greatest strength of the Conference plan to be in selection of personnel.

The wide range of fields of specialty represented by the 15 consultants was one of the strongest features of this conference. Art educators on the university level, artists, art critics, museum directors, community services directors, education specialists for museums, fine arts educators on the university level, sociologists — all were present and contributed the point of view represented by their professions. The varieties of ideas expressed, and the opportunities to challenge other ideas expressed, gave the conferees considerably more to work with and from, than a conference whose consultants are more or less uniform in their viewpoints. For example, the conference would have had a considerably different tone if only the museum directors and their education specialists had been consultants; it would have been still different if only educators from universities — either from education or fine arts — had been the only consultants; it would have been equally different if only art critics and practicing artists had been the only consultants. With all these groups present, there was less likely to develop ONE philosophy of teaching art appreciation to all students and more likely to develop a number of philosophies about art appreciation teaching. The more the concepts, the more likely that a variety of different projects could spring from this conference. This type of conference seems more likely to produce a wider range and diversity of pilot programs in any discipline than one whose experts have a single philosophical orientation. It contains so much potential for getting many approaches to a discipline tried out in pilot programs over so short a period of time without sacrificing quality of ideas involved.

The selection of the observer-participants also represented a broad spectrum of public education in Ohio. There were supervisors of art, teachers of art, large urban schools, small rural schools, elementary educators, secondary educators, excellent geographic representation — in short, the ideas germinated and the projects springing from this conference have a wide dissemination range: from K-12 in large or small school systems nearly everywhere in the state of Ohio. The only group under-represented here was administration: there was only one principal — elementary — present at the conference, though there were five or six art supervisors who are technically administrators.

> It might be well for other disciplines considering this type of conference to include a larger proportion of principals and/or superintendents in their participants, especially in view of one of the consistently recurring remarks by conferees at this conference: that attitudes and policies of administrators are key factors in bringing about any changes in curriculum in most public school systems.

There was general agreement that the diversity of backgrounds which was brought to bear on matters of common concern was instrumental in developing many ideas for further study and for trial in pilot situations. The observer commented:

> Many ideas for what needs to be studied and tried out in school systems were laid on the table for the observer-participants to pick up and utilize for projects—either formal ones or informal ones. It was quite clear to me that one could see projects being developed at various levels: at the individual classroom level on a strictly informal basis; at the school or district level on a formal, funded-project basis; at the state department level on both formal and an informal basis with setting up an information clearinghouse for Ohio art teachers, or forming a committee to set up guidelines for art instruction books for Ohio art teachers and supervisors; at the university level setting up formal funded projects designed to test the ability of universities and public schools to cooperatively develop curriculums and programs of instruction from kindergarten through graduate school.

The observer also distributed a questionnaire to the observer-participants (see Appendix R). His notes on the responses include the following:*

> There was rather definite agreement on the principal strength of the Conference: the diversity of viewpoints represented and expressed by the 15 consultants (19 similar statements and 5 closely related). The other points listed seemed to represent additional strengths mentioned after the initial assessment of the Conference's strong points.

---

* Questionnaires were sent to 30 people (two people were included who registered for the Conference but who were not able to attend). Twenty-seven replies were received. Participation was, of course, entirely voluntary. No names were included on the replies.

> In regard to interest in follow-up and ideas for individual classroom use, there were two principal responses: 1) Development of pilot programs to be tried out in various school systems (14 responses); 2) sharing of units, problems, ideas, approaches, resource materials, etc., among observer-participants, both formally — establishment of a state-wide center — and informally (10 responses). Other responses tended to be highly individualistic reactions to segments of the conference.

Negative comments concerning the Conference are particularly interesting because they indicate a weakness in communication and in orientation of personnel rather than in Conference plan — as the comments would tend to suggest. There is, of course, a possibility of a weakness in the original statement of purpose.

The project title stated that it was "A developmental conference to develop guidelines...." and the project proposal contained the following statement:

> If further research in the teaching of art appreciation is to be meaningfully oriented, we need first to conduct a conference where people of diverse backgrounds of experience can exchange ideas relating to the common interest and concern. We propose, then, that a group of people such as art historians, museum personnel, practicing artists, industrial designers, architects, city planners, art critics, sociologists, art educators, and school administrators be invited to attend a four-day conference. Informal discussions would be directed toward the end of reaching stated objectives. No attempt would be made to reach compromise agreements and every effort would be made to consider and to record diverse points of view. Any inclination toward consensus would be stimulated, however, through the process of continuous questioning, comparison, referral, and summary on the part of the group leaders.

The objectives were stated as follows:

> To stimulate the exchange of ideas among art historians, art critics, museum personnel, practicing artists, industrial designers, architects, city planners, sociologists, art educators, and school administrators concerning the best possible program of art appreciation for the public schools.

To direct the discussions so that the following tasks might be directly attacked form the point of view suggested by the talent and scholarship of each of the consultants. The tasks, if left unresolved, are among those which have been identified by public school personnel as impeding the establishment of quality programs of art appreciation.

To identify appropriate goals of programs of art appreciation for the public schools.

To identify appropriate content of programs of art appreciation for the public schools.

To identify appropriate materials and experiences to enhance the teaching of art appreciation for the public schools.

Words, phases, and ideas such as "guidelines," "exchange ideas," "informal discussions," "no attempt....to reach compromise agreements," "consider....diverse points of view," "inclination toward consensus... stimulated," "questioning," "referral," "summary," "task...be attacked," "to identify," etc. were very deliberately selected. There was no intention that 16 consultants could, or should, offer specific direction within two or three periods and there was no intention that 30 art educators could, or should, develop specific plans for action within the total four days.

Furthermore the term "observer-participant" was developed as descriptive of the role to be played. The general discussions of the first two and a half days were described as exchanges of ideas between consultants. The last day and a half was described as a work period for the Ohio art education group under the leadership of a few of the consultants who were able to remain. Reference to this work is found in the Note following the objectives in the project proposal and in the more specific statement of the post conference plan.*

Note: Although the following tasks would not be considered as major concerns of the conference, art educators should be particularly sensitive to suggestions and implications which would help them.

To identify appropriate means for producing new material for programs of art appreciation.

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* The summary of the project proposal was enclosed in letters to all consultants, to all those invited to become observer-participants, and to the superintendents of invited observer-participants. The summary of the proposal and the Conference plan were included in the folders of all Conference participants.

To identify appropriate types of evaluation for programs of art appreciation.

To survey promising pilot programs in art appreciation which are now in existence (in the consultants' fields of activity as well as in the public schools).

To project ideas, or "dreams," relating to possible scope and unconventional approaches which might be considered in the establishment of pilot programs in the teaching of art appreciation.

To consider the problems of teacher training in the area of art appreciation.

To consider the problems of teacher utilization from the standpoint of the administrator.

POST CONFERENCE

Although most of the consultants will be leaving late Tuesday evening or Wednesday morning. Edmund Feldman, Thomas Folds, Charles Gunther, Bartlett Hayes, Jr. and Kenneth Marantz will work with our Ohio group of teachers and supervisors through most of Wednesday as future plans for individual and group work are developed. We will, of course disseminate the results of the Conference throughout the country. We also hope, however, that we will see immediate and specific results in the work of our observer-participants. Hopefully some of this work will take the form of projects which will further involve some or all of our consultants for this conference.

The mere fact that the descriptive statements were made and widely distributed does not necessarily mean that the ideas were communicated or that each person was oriented to the basic pruposes of the Conference, however. This point is clearly developed in the following statements which were included in the weaknesses of the Conference as listed by the observer-participants:

Lack of specificity in suggestions for new art appreciation programs (10 responses).

Survey of group's interests and needs needed to be done sooner in order to give more direction and guidelines for consultants (3 responses).

More variety needed in conference procedures (small discussion groups, etc.) (4 responses).

Too much time for consultants (2 responses).

Too many ideas presented so that some of the participants were overwhelmed (2 responses).

A similar confusion was expressed by the observer from The Ohio State University School of Education.

> The physical arrangements for the formal sessions were designed to make sure the consultants had dialogue with each other at close range; during the first two days of formal meetings, the consultants sat in an "inner circle" with the observer-participants ringed around them in an "outer circle." According to Steering Committee plans, the formal sessions until Wednesday morning were not to involve the "outer circle" in the discussions going on in the "inner circle"—the observer-participants were to be merely observers during these first two days. From the start of the formal sessions, I wondered whether this arrangement was as helpful to promoting dialogue between consultants and educators as the conference planners had intended it to be; it seemed to be a good idea as an ice-breaker during the first session, as it got the consultants to talking with each other. However, the longer this arrangement continued, the less helpful it seemed to be. Perhaps it was this realization that made the Steering Committee lift the "invisible curtain" on Tuesday morning (a day earlier than they had planned originally) and permit the "outer circle" to engage the "inner circle" in dialogue. The informal sessions had given evidence of dissatisfaction from both sides of the "invisible curtain" with the prolonged maintenance of that curtain in the formal sessions. There were more expressions of satisfaction from both sides of the curtain after Tuesday's sessions in which the curtain was raised for the first time; it seemed to me that more blending of the theoretical and the practical began to occur at these Tuesday sessions that at any of the preceding sessions. Some of the former kind of sessions are desirable, I'm sure, so that experts are talking to each other before they talk to the educators; other disciplines considering this type of conference would be wise, I think, to consider having as few of these as possible and getting the experts and the educators into dialogue with each other before half of the conference sessions are over.

After a post-conference discussion of these points, the observer stated:

> It was more a matter of the observer-participants agreement to be just observers the first two days, but discovering that they didn't really want that arrangement; hence, their dissatisfaction.

Although the negative aspects of the Conference seem to be of little consequence when viewed in terms of the overall wealth of positive ideas and promises for the future, they are significant to each person involved and they do suggest questions and alternative modes of action for future conferences of this type.

1. Should "observer-participants" be included in such a conference or should the consultants meet with no implied personal responsibility to an outside group (responsibility only in terms of a written report)?

2. Should the role of the "observer-participant" be described in a highly specific manner (what they shall not do as well as what they shall do)?

3. Should the Conference plan be flexible enough to include observers as soon as the need and interest becomes obvious?
    a. Is there a point at which such flexibility changes the basic purpose of the conference?

4. Should the basic conference plan recognize the interest and need for the involvement of all participants and so place the social needs of the group above the task to be performed?

5. Can the individual needs of the group members be thoroughly reconciled with the task performance so that both are fully realized?

6. Should a certain amount of misunderstanding and ambiguity be expected in any really dynamic and creative situation? If this is true, can we see superficially negative points as signs of possible strength if viewed within a thoughtfully organized plan of operation?

DISCUSSION

Questions

Although the formal sessions were based on general objectives, specific questions, and general points of emphasis, the discussion was purposely quite open-ended so that the particular background of knowledge and concern of each consultant could be most fully utilized.

General objectives were:

To identify appropriate goals of programs of art appreciation for the public schools.

To identify appropriate content of programs of art appreciation for the public schools.

To identify appropriate materials and experience to enhance the teaching of art appreciation for the public schools (from statement of Conference proposal).

Specific questions included:

What real value do you see in developing the skills to understand art and developing knowledge of our art history heritage both western and nonwestern and inculcating and accepting sympathetic attitudes toward art?

What would you regard as evidence in the ability to appreciate and understand art?

Where did your interest in art originate? How was it nurtured?

What do you regard as the most conspicuous failures in present methods of teaching art appreciation?

Is instruction in the creation of art and the making of art incompatible with or is it irrelevant to instruction in art appreciation?

Can appreciation of the visual arts be taught successfully along with the appreciation of music, literature, drama, and the other arts?

Despite our almost universal compulsory, free public education through the twelfth grade, why is our man-made environment so ugly? Why are public monuments so mediocre? Why is our countryside being despoiled? Why are our citizens so indifferent to the cultivation of beauty?

(Feldman - in introductory remarks as chairman
of opening session)

Who art is for is really centering the question of art.

What type of program should be developed for the terminal student? There seems to be an assumption that there is a certain art for these who are going to college and a certain art for those who are terminal.

(Haubrich - general discussion)

What kind of outcome do we want?

How do we select content and experience which in our best judgment would achieve the purposes that we have in mind?

How can we bring together resources, human and material to create situations where the learner can gain experiences which we feel are desirable?

How can we evaluate? How can we know whether we are moving toward our purposes?

(Klohr - in introductory remarks as chairman
of a general session)

What do we teach?

What goals do we establish?

How do we get the study of art in some kind of order that will make it worthy of the respect which it ought to have?

What are some of the paths by which art might be examined and investigated both in terms of the student and his teacher?

(Patton - in introductory remarks as chairman
of a general session)

What kinds of preparation would seem valuable for the person who will teach or for other people who are working in any kind of program which we call art appreciation?

How can we include our ideas of program and objectives and the nature of the scope of the field in our consideration of teacher preparation?

(Severino - in introductory remarks as chairman of a general session)

Within the general framework of stated questions and objectives the following concerns were developed:

Definition of Program Through Definition of Term: Appreciation or "?"

There was a general expression of discontent with the term "appreciation." While the majority of people felt that the term does not define the goals held by the group, a few actually feared that the term determines the program, at least in some instances, in a highly inappropriate way.

> I am terrified of this word....I object to the word art appreciation. I think that we should stop using that word because I think that we are on the wrong track. I think that we can't teach anything as silly as art appreciation. It just isn't taught. This has nothing to do with art. (Kuh)
>
> It is the word that worries me too partially because of its content. You don't have a course normally that you call appreciating literature and yet what you teach in an English course is indeed to appreciate. The way to appreciate a poem is to get into it, to understand it some, and then you call that literature. You don't call it appreciation. If you say it is an art course you assume it is a course in painting or sculpture, something of that kind. I think that to call it history is wrong. I recognize the problem. (Taylor)
>
> I have heard it called criticism. (Feldman)
>
> The study of art. (Taylor)
>
> Aren't we trying to get people to respond? (Barnard)
>
> I am interested in getting the child to experience art. (Kuh)

> The word is a perfectly good word, what it means is just that we have used it so badly that we can't use it any more. It only means to give value to and that is indeed what we are concerned with — the making of art is a valuable element in a persons experience. And indeed that is appreciation. We can't use the word any more because it has been vulgarized and it stands in the way of art education. (Taylor)

It was generally agreed that the term us unsatisfactory, but that the problems of teaching cannot be solved through prolonged discussion of the name of the program. Until something better can be found or developed every effort must be made to deal with the term in relationship to the values which are held by each individual and by the group.

Conceptions of Art: What Should Be Taught?

One of the most difficult questions of the entire conference related to concept or content of art. It was difficult to express deep convictions in words which communicated fully with other members of the group. Discussion often centered on semantics rather than on the clarification of an idea. Points of view which were expressed included the following:

> I beleive that art should be treated for exactly what it is, a great big question mark. Art should be treated as a field of inquiry and recognized as a field of human endeavor. The student should be asked to become a co-investigator or partner along with the teacher in investigating the possibility of art. (Patton)

> A work of art is good to the extent that it relates to four factors:
>
> Art is an expression of an idea of an artist.
> The idea is transformed.
> The idea is expressed in materials in form.
> The art is related to the society in which it is done. (Buehr)

> The single thing which I would do most...is trying to get people to understand art, design and things in their everyday life...the whole concept of looking at things from an artistic point of view as opposed to a purely emotional view. (Folds)

> They need perceptual apparatus. (Feldman)

> You need a procedure to deal with art because if a person isn't taught to go back to his own judgments, why then he's hopeless. He depends upon the news publications to find what is good. (Taylor)

> It is teaching people how to use their eyes — even inventing the so-called art. You could even do it by looking out the window (included description of a situation where one boy discovered seventeen colors in what he saw in shadows on snow). First of all, children and teacher have to learn to use their eyes. (Folds)

> Every work of art poses a question. And it is a question about mankind. The teacher must be skilled and resourceful enough to figure out what that question is. (Feldman)

> It is always a question about you and this is important. In this way he discovers himself. He discovers his own potentialities of thought reaction in a certain field. (Cohen)

Although the various concepts of art were not developed in great detail, they were fundamental in the discussion of more specific problems related to the methods and materials of teaching.

Environment: Definition and Its Place in the Study of Art

Although there was general agreement that sensitivity to one's environment is an important aspect of the values held for the study of art appreciation, there was some difference of opinion as to timing, emphasis, definition and relationship to recognized works of art.

> The environment includes museums, arts and industrial design, automobiles and so on. You and the administrator have to decide how much of this environment you can bite off in a given amount of time. (Folds)

> Most people have aesthetics that we are not concerned about. Dealing with design or natural images which are developed within a particular student body is focused on what you see rather than on cultural heritage. It has been implied that there are certain things in the arts that all kids should get to know. I would rather refocus again according to our own student artists in terms of what they do, what they know, what they are involved in, and why they have developed the kind of aesthetics they have. Perhaps we can build eventually so that they rediscover what

we have discovered. (Marantz)

I think it is quite evident that some painters are people who are very much concerned with creating environment around them. Their studios always look like their paintings. On the other hand a great many other painters might work in a most extraordinary kind of unaesthetic surroundings in terms of terrible choice of design. I am not suggesting that you don't teach responsiveness to the environment. You're going to have fewer unpleasant spectacles to look at but I think it is a separate kind of education. I am terribly afraid that people will look at all works of art as if they were landscaped in an environment and not see beyond it. You have go to get people first of all conscious of what is contrary to what they see. Now this is basic to both of these but that is a first step and after the first step I think you go in two rather different directions. (Taylor)

I'm highly suspicious of the argument that you begin where people are and that you assume that where they are is an ugly environment therefore you make them conscious of the ugliness in form there. I think that may serve in the environment. On the other hand, I am also aware that there is something in the looking at works of art which they don't have in their environment and this quality is not going to be reached simply by looking at their environment. (Taylor)

If we teach about our environment and the design and planning of our environment we are not teaching art. Then we are teaching environment. (Cohen)

A child comes to school rather hungry and maybe having had a pretty bad night at home. The teacher is pretty beat up, too. She has a bigger class than she feels she can handle, there are discipline problems by the dozens, and this isn't a chubby cheeked little kid. How do you get such a child and such a teacher to begin to look together? Maybe all there is to look at that one day is a shadow on the wall. That is really there and I don't think that you just look at the building that child is in because it is ugly. I think you look at it because he is in that building and it is the first visual thing that they can simply talk about. You don't pick up a reproduction of Cezanne to start with but maybe after a long

> time of looking together. (Kuh)
>
> In art is seems to me we are concerned with two very distinct environments. The environment that is most important to us in teaching is the internal environment. The environment of ideas or what happened last night is a sense of the individual judgment I suppose. Judgment is probably at least as important to somebody trapped in the slums as it is for the person who has the capability to get out into the suburb. We have to free his mind not just his body of poverty. (Taylor)

Unresolved questions in this area include:

1. Should we consider the environment in art education as a means of improving the environment, or as a natural means of leading to an understanding of more sophisticated art forms?

2. Are the two points of view (in 1.) mutually exclusive or can they be developed together?

3. What aspects of our environment should be considered in a study of art? This question needs to be resolved within the framework of either, or both, points of view.

4. How does one make the transition between a study of one's environment and a study of recognized art forms?

Art for All: Meaning for All; The Culturally Deprived Child

There was general agreement that all people of all ages should be involved in a study of the arts. There was less agreement, however, on the importance of student background and ability in determining the type and scope of the study.

> The people we are interested in in art appreciation are not necessarily the high I.Q. or the talented. (an observer-participant)
>
> I think that was amply stated many times by many people. (Feldman)
>
> It ought to occur at all age levels. This should be for every student on the same basis that English is for every student. Don't neglect either the visual training or the art. Art is the result of visual training. (Hayes)

> There has developed a curious imbalance between a growing appreciation of the arts and an increasing imperviousness to the quality of our daily visual environment. Education has had a highly beneficial effect on the first, but either has not been applied or has failed miserably on the second. I see different kinds of problems; educating for the fine arts and a more general kind of education. (Marantz)
>
> If one does work with children in various contexts, one discovers sensitivity whether it be in Scarsdale or whether it be in Harlem. The problem of the teacher in Harlem is often very simple; she just doesn't know anything about Harlem; doesn't know anything about the kids in Harlem, doesn't know anything about their feelings. (Haubrich)
>
> The first thing in a Harlem school would not only be to face the ugliness of his environment, but the fact that he has to face this and the fact that he himself has to face himself. The art that might result might be pretty hard to take but nonetheless, it would be art. The real problem for a teacher would be the problem of allowing that kid to really uncover what might be the art that is in him, the kind of art, the kind of expression, whether you call it art or not. Whether he knows it is art I don't know. The big problem in art teaching is how to keep people doing art. Most teaching seems to stop it. We have managed to make Indians stop making art, Puerto Rican kids from ever making it. And I think the responsibility of the teacher here is to keep it going, to allow it, not just to tell them how their environment ought to be better. (Cohen)
>
> Great changes are occurring on the basis of population ...people on the move, people in the ghettos, people trapped in human prisons and cities. There is not a great deal of beauty there. There is a lot of ugliness there. Somehow if we begin to teach kids to look for, to be sensitive to beauty, perhaps it can be found. (Glatt)
>
> I'm not so afraid of being precious for one thing. I'm not so afraid of talk. As far as the children in the classroom are concerned, that is a situation that a teacher has to meet. (Cohen)

Although there was a definite concern for the establishment of a continuous program of art appreciation for all children, the specific questions seemed to imply that the actual problems are more closely related to opinion concerning the place of environment in the study of art and to the definition of good teaching (which is not confined to the teaching of art).

Personal Involvement: Importance of Work in the Studio

There seemed to be general agreement that a rich studio program is of great value in the development of art appreciation. The questions centered around the type and amount of studio experience which is necessary for all people.

> The question "Is studio instruction compatible to or relevant to the appreciation of art?" opens up all kinds of strange problems. Are you assuming that a person who is just painting or making something is not visually appreciating? This is the attitude that the artist has a very narrow interest because he is concentrating on something. We have got to come to terms with this whole business. (Cohen)
>
> If you will examine most public school art programs you will find very little of the humanistic approach. (Feldman)
>
> We must not assume that a child in school doing technical things is functioning as an artist functions. (Taylor)
>
> The manipulation of color, shape and form opens the eyes and gets people excited and responsive to it. It would be very unwise to start a program of art appreciation without including people who are doing things along with it. (Scott)
>
> Studio experience can reinforce a seeing experience. You are making the most of what seems to be a slight amount of time sacrificed because a student begins to competently understand why he spent time looking at something in the studio. (Hayes)
>
> The difficulty in the studio courses is that you meet something that is the product of your mind or the classmate's mind. Now I think that's not quite art, but I think that from then on you become involved very much in the same process. You have to develop understanding of what has happened through you. (Cohen)
>
> To do something remedial about this very often is very distorted from my point of view as well as both

> a painter and an art historian. A semester fooling around with the techniques of art is not the experience of creating art. You're so terribly concerned about the technique that what you are learning is a completely different experience....For a person to struggle to get proportions in drawing is something we gain from the experience of an artist. Sometimes we must lead the students to struggle and fight and say "now I know something about this". (Scott)

> I think when you keep the word opportunities — the key word here — then it's fine — the studio opportunity for an experience. But, all is lost the minute this whole thing is linked up with "now we've painted and now we know what Rembrandt was doing" and so on. (Folds)

Studio experience, in and of itself, can be good or bad. If it is to be of value, it must provide the opportunity for the student to experience and to understand something of the search, the struggle, and the developing perception which is involved in the creation of a work of art.

Visual Literacy: Meaning and Importance of Personal Involvement

Visual literacy was accepted as basic element in the study of art, but there was heated discussion concerning such problems as the relative importance of language and non-verbal forms of communication and the relative importance of description, interpretation, and understanding.

> Visual literacy would be the capacity to examine anything in the man-made world and to respond to it intelligently. I think there is no way to respond to works of art publicly without the use of language. (Feldman)

> Literacy means not just to read but to write. In this field does this mean the ability to draw and paint...to produce art? (Folds)

> I think there is too much interpretation and not enough description (Cohen)

> I think it is much more than description. (Kuh and Feldman)

> I think literacy is understanding and if we don't understand, then we are not literate. (Observer-participant)

> I think that there are many ways which we have to use to examine art. There have been workshops for teachers where no words are used in teaching about a work of art. Say that the children are divided into teams of two or three because they will talk together, that's important. They are not going to communicate on such a literal level. I'm saying that they will talk together but the final thing will not be talk. They will bring to class from their experiences other works of art or other visual experiences that in some way remind them and approximate and come close to this experience. I'm not denying words, I'm denying the way you use them. (Kuh)

> When children come to the gallery and you ask them what they are seeing they tell you immediately what they think the subject is. Through questioning you can get down to what is there, what they are seeing which is painting. It is a painting, it is a piece of sculpture and it should be seen in these terms!! So often the work of art is formed in talking about it rather than seeing it as a painting or a sculpture. (Johnson)

> Visual literacy involves skills of seeing and responding as a viewer to the works of art, the skill of recognizing those elements which are inherent in a work of art, the skills which lead to a sense or identification with that work of art. (?)

Through the prolonged discussion of the meaning of visual literacy basic questions were raised concerning teaching method and appropriate content. Although some areas of disagreement seemed to be mainly involved with word definition, there were varying points of view which will be more fully developed under the discussion of TEACHING.

Approach: Method; Organization; Relationship with Other Arts

The importance of flexibility was stressed many times in many ways. Although certain of the consultants felt that there was particular value (or danger) in one type of approach or organization, no one seemed to feel that any one method would work for all types of children of all ages at all times.

Use of Primary (and Contemporary) or Secondary Resources

> There is an interesting question of whether you are going to use entirely primary or contemporary sources most of the time. Secondary sources can be multiplied in inferior quality perhaps endlessly. Poussin can now

represent all the great art that passes as unavailable to children unless they go to a certain city. On the other hand certain very good things by contemporary artists are available. This presents knowledge to a child within a certain area but it is real, the primary artifact itself. (Folds)

You have to have systems of evaluating and appraising evidence. There must be some method of evaluating sources and putting one as superior to the other. (Patton)

The most important first thing is to study works, not flipping through galleries or flipping through slides and so on. Concentrate on something made by artists. We have to decide how extensive it is going to be and how intensive. (Folds)

You can take the students to a fairly good example of recent architecture and this if nothing else introduces, them to the importance of going to the primary datum, the object itself. (Patton)

And then you compare it with perhaps something before. (Kuh)

If you are going to get the child interested in pictures as well as in reading then the school has to have pictures even if they are reproductions. Children should be encouraged to cut things out and bring them in and talk about them and use this visual world even in the magazines. Find out in your class what they consider beautiful and what they consider ugly. Have them bring something in that they think is the most beautiful thing they have seen in a newspaper or a magazine. The teacher might find out a great deal. Begin to get these kids thinking about this visual world as well as the world they read about. (Folds)

I don't think that we have to use television, reproductions or anything else. They are all useful at the right time and you have to decide what you are going to do and when you are going to use them. If you want to talk about Poussin, you've got to have a reproduction and you don't say I'm not going to look at Poussin because he's only a reproduction. If television is available use television. If not, use something else. These are real problems of the government and states, school systems, museums and so forth. All have to get together and organize. (Folds)

History: Information or Method

I would like to protest against the use of the word history. It is true that history can be considered as a corpus of knowledge and information. It can also be considered as a method. If you regard history as a method then I think that that method can be introduced at a very early age. (Patton)

I quite agree, absolutely, history is the creation of some vast way of formulating, it's a way of thinking. It's a way of handling that mass of material that otherwise you can't sit down and grasp. I think that this can be done quite early, but it is simply a matter of emphasis. (Taylor)

The learning process involves the student and while he might understand after a long period of study certain very subtle basis of synthesis often the synthesis is used in lieu of an understanding of that which goes into the synthesis. History might be the end product. You might take up this kind of end product in early education but it is not the basis for organizing the theory of education itself. (Taylor)

It can be historical but not in a chronological way. We should begin with a culture of our own or another culture and widen out from this contrasting it with our own. You are really looking at the things, you are not using them. (Folds)

Chronology is a method as valid as any other method per se. It is a method by which we try to organize things. It's an intellectual devise which may or may not be used. Any one of the other alternatives are in themselves neither good nor bad. (Patton)

The abuse of the method is really a problem. The real abuse is in the short attention given to each work of art; you have got to have time to look. Whether you do it backwards, forwards or in the middle depends very much on the inspiration and experience of the teacher. (?)

The Visual Arts: The Humanities Approach?

Once upon a time the program was organized on the assumption that when you learn one kind of thing in one art you should learn that kind of thing in the other arts, assuming that there were fundamental similarities, for example dealing with formal problems in the visual

> arts and fromal problems in music. I think it's purely semantic. Repetition of form in music is completely, totally different from what repetition of form in visual arts is. It's far more difficult because it depends on memory. The learning process is timed differently. It takes a student of music longer to feel at all confident, far longer to say anything about what he means than it does in the visual arts. So you don't hold them back in the visual arts until they have caught up in music. So I really think since the learning process is so different that an attempt to coordinate the arts probably forces each art to suffer more than it gains. (Taylor)
>
> What makes the arts similar is something basic which you can't discuss. Why are there similarities? That's what I think you're going to have to try and find out. Of course, they have to do with the history of the period, with the life of the times. Isn't there an understanding of the world you live in? Why can't you accept all the different facets? It's interesting that we have a certain kind of dadaism after each world war for a perfectly good reason. What are those reasons and why do we have it in literature as well as in music as well as in art? It happened. The fact that it happened interests me. (Kuh)
>
> You see ultimately the study will come to this sort of thing. It's impossible to study intelligibly the painting of the late 19th century without concerning yourself also with the literature of the century. Ultimately, but that's not where you begin. (Taylor)

Each of the consultants looked to method and organization as a means toward a larger end. They agree that no method or organization was good or bad in and of itself. Each person had looked for the methods with which he felt comfortable and which he felt served the purpose toward which he was striving. The implications for the importance of teacher education and for the critical role of the teacher are again obvious.

The Role of the Museum: Teaching and Importance of the Original Work of Art

The importance of the museum was not questioned but a more effective use of the vast resources of museums was a matter of great concern. One of the major questions was directed toward the possible help which the museum ight offer to areas which are not normally reached by the great collections.

> Our problem is training teachers how to use the museum and how to prepare the student so that when he comes in it will seem more than just a pleasant

outing. I think the most important thing that we have is that we love the collections ourselves, passionately. There is always excitement when the child comes in if he isn't already tired out from the bus ride. And the problem is really sustaining and nourishing that excitement throughout the entire visit. We must involve the children so that they feel that they are discovering information themselves and that there is a revelation taking place of some kind. We have an enormous population reaching saturation points of every museum anywhere. We have a very heavy burden to bear, something that requires great scrutiny if we are going to make any sense out of it at all. We have reproductions and so on, but there is a limit to what that can do. (Folds)

The work is part of our reality. The experience of a particular Rembrandt at a museum whether it is the best Rembrandt or not, is nonetheless a genuine experience. That's one aspect of our job, getting people to know what is out there from various times and from various places. Another problem is being able to withstand the onslaught of man's media. It's the news magazines that tell us what is art, what is right to admire. There is no problem in the Metropolitan Museum to see what is right to admire. Another of the problems is to be able to look at evidence critically. (Cohen)

In one visit to the museum you don't get an understanding of art, all you do is hope that you have awakened some kind of appetite or interest and you hope that the teacher will bring them again soon. (Folds)

We aren't always attentive to the fact that art appreciation involves two agents, one is on the wall and the other one is eight years old, and is standing in front of the wall looking at it. (Patton)

When you bring kids into a museum situation, into a room if possible, let them look around on their own. Teachers bring them in and go to work in an efficient way, but it isn't the most efficient way for the child. Children walking into a room, are looking at a lot of things. Why not let them look a little, find out a little, discover a little. There has got to be a process of revelation as they go along. (Folds)

With the children no matter what age, we try to get them to look and somehow see what they are looking at and to somehow see this in terms of their experience and characteristics. In this way they become quite fascinated, again asking questions. We have certain things in mind that we would like to accomplish, but after they realize that they are looking at something that the obviously want to know about. (Johnson)

We have people paid by the board of education, assigned to the museum, who will teach art teachers. It's simply using the schools facilities to pull out the museum's resources. I don't want somebody who doesn't know the school situation thoroughly doing it and our people that we have at the museum have had experience in the classroom in the public schools. They know the school system thoroughly. They have had experience in the classroom then they moved to the museum for this extra training of emphasis on art education. (Gunther)

The museum is not the place to begin with art. Eventually one discovers a painting, discovers himself. I think a student must be prepared so that when he goes to the museum he is prepared to find something there. You have a controlled situation such as a classroom which is as neutral as a television screen. That is the place in which you concentrate on learning and then you go to the museum to try your learning out. (Taylor)

How do we begin to stretch our art to accommodate all the numbers of people we are going to have in this country? If we double the number of kids wanting to get a museum experience, how do we begin teaching to prepare so that the visit does become effective. Some of these kids have been in museums. Five trips to the museum is O.K. But, that doesn't begin to match the endless days and the hideous years they spend (on Hough Avenue). We who believe that art has something to do with the good life can come up with something that will make it as attractive as the building over there with all its ugliness that attracts kids. Then we are getting somewhere and I am not sure that we are in the meantime. (Glatt)

There are separate problems. We may have to deal with the culturally deprived suburbanites, culturally deprived ghetto and so on as special cases. I don't

> feel that because of the ghetto that we should rule out the museum. I don't think that the fact that we do have big museums should rule out other ways of looking at art that are not in the museum. Each of these is valid and we must keep them very distinct. (Folds)

> Could an institution like the Metropolitan Museum or the National Gallery or the Smithsonian Institution engage in new methods of presenting the materials so as to combine things in ways which are not now available? (Patton)

> I think it's very often that we discover that one person may be working out a problem and solving it in a way that makes sense to another person. We do not start with a necessarily new set of programs but we reinforce some of the existing programs, choose the best things that we are doing, define the needs and go ahead. I am suggesting that we use more variety. Take problems from many different points of view, dealing with all sorts of means. (Scott)

The role or the museum teacher and the relationship with the role of the public school teacher is a matter which needs much further investigation. Further consideration must also be given to the development of materials and methods through which the museum can help to develop, to support, and to reinforce the art appreciation programs in the public schools.

Technology and Mass Media: The Unique Role of Television

There was an expressed difference of opinion as to the role which television does and can play in the study of art. A background for discussion was provided by four videotapes from the Boston Museum of Fine Arts* and one videotape produced at The Ohio State University.**

> What about this medium of television as a mode of communication of information and attitudes to large numbers of people who otherwise wouldn't be reached as supplementing instruction in the schools? (Feldman)

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* See Appendix S. Fact Sheets, Television-Museum of Fine Arts, Boston (Patricia Barnard)

** Portrait In: A Program on the Sculpture of Jack Greaves. Both Mr. Greaves and Gene Weiss, the producer, were Conference guests.

Maybe if educators would direct their attention toward improving capsulized methods, something could be gained, not that it would be quite the same thing as having smaller classes and more teachers. (Cohen)

The big problem in television isn't how to tell us about art, it is how television can become an art and I quess that is why most people watch old movies on television rather than the television programs. I think that the problem is to make all television art, whatever that is. (Cohen)

I do think that the problem is tyring to open their eyes, make them look around at the world at all the art communication. It seems to me that this is a good idea. It seems to me that you are going to have always in the arts the personal approach. I think there should be a very personal interpretation of what is being seen. I think this is good. It isn't saying that this is the only way. (Barnard)

TV shows and things of that sort are complex and subtle kinds of art expression. We need to try to get the child to discover some things. Too often the teacher not only oversimplifies but gives the answers. We can't be translating an experience into a word. (Folds)

Two key words are investigation and flexibility. But on the other hand art is a thing of the emotions, an emotional statement by the artist, an emotional kind of personal experience of the viewer. If the teacher has no point of view, no commitment, I don't think that he should be teaching art appreciation. Now this means that there has to be variety. I don't think that any one person can teach art appreciation to all who may come to him. He can reach certain people in his class and other people he will not be able to reach because it is such a personal experience. It's a dialogue between the work of art and the viewer and the best that we can do is to try to provide the viewer variety of background to enable him to contribute the most to his dialogue. This is where I think television helps. It can bring the art that cannot be found in textbook illustrations. It can bring many different points of view. It can bring the works of living artists, the words of living artists to the children in discussion. It can bring the words of the best critics or the best art historians. (Barnard)

There was a general recognition that television is, of course, neither good or bad in and of itself. Again, recognition was given to the basic role of the television teacher and to the ways in which the classroom teacher is willing and able to use the television material.

There was very little comment on possible uses of mass media other than television. A few general statements were made concerning the difficulty of obtaining films, slides, or reproductions of high quality but this was obviously not considered to be a critical problem. There was a brief but interesting description of the use of films for individual study in a library situation. (Phillips Academy - described by Bartlett Hayes) One comment stressed the striking omission of consideration of the motion picture as an art form.

Teaching: Definition and the Critical Role of Teacher

Although the consultants were not asked to work with specific curriculum or classroom problems, the general concepts associated with teaching and teacher education were recognized as being basic to the entire discussion.

Some of the basic questions which confront the teacher were identified. Approaches were discussed and examples of teaching situations were presented as clarification of a particular point of view.

> I think one of the problems that art teachers face is the burden of extensiveness and conscience. The conscience striken teachers and educators feel that you have got to go from A to Z. How much should you bring in in what number of grades? How many masters should you bring in, how many works of art? (Folds)
>
> How does one explain what are the alternate valid ways of explaining a work of art? (Feldman)
>
> After you have established the sequence in which you examine objects and how much time you allot to that examination there is still the problem of what are you going to say which is relevant to the particular public you are addressing. (Folds)
>
> Two problems concern us at the secondary and the college level: the first is how to organize our examination of something called curriculum development; the second problem is how to organize the way you look at stuff, how to rate the stuff that you look at called art. (Folds)

Get the child aware of the simplest things. There is a hope that even that awful el makes something that is interesting in a repetitive fashion. You lead them from there. (Kuh)

If you are going to teach art, you ask questions visually. The question is not whether you use words but where the words occur. I don't think the words should pose the question. The question should be raised by the words, by the visual work itself. Now you can do this by very carefully choosing what the person sees. You present the material and I think that you ought to control the material. Don't load them with technical problems if you are trying to get at something else. Try to select those things which will make one particular thing uppermost at a particular time. Then he searches for the explanation of the problem. Then he is forced into formulating. (Cohen)

Really we need to make this a process of search and discovery involving teacher and student. (Folds)

Phenomenological perception involves not merely the perception that is there but the perception that involves all the knowledge, all the experience, the recall, anticipation, etc. On both sides of that moment of perception there is the past and the future. Perception takes in much more than looking. (Cohen)

What the teacher has to do with method is to have a method that is flexible, maybe some kind of training in the invention of problems. I'm constantly facing this with each new situation. The ability to invent problems that are meaningful, but not meaningful in terms of an old psychology. (Cohen)

I did a project with some of those boys who wanted to become architects. They were seniors and they wanted to make plans and they spent a whole year on it. We only did this once in my twelve years of teaching at the secondary level and I don't think I could have done it with anything like this intensity with any other group of students with similar results. It rose out of the students themselves. I never institutionalized this and I think that I was right in not doing so. There should be this flexibility. (Folds)

We need categories which are not specifically applied to vision. I suggest that anthropological categories seem to be very very useful. An anthropological study is a study of fertility and birth, death, marriage, celebration and the tools men use to get through these crises. I don't think categories like realism, impressionism, and mannerism were given by God. I think they were man-created and I think satire and joy and celebration are also man-created. I think some categories are better than others. (Feldman)

You decide what you want to do and what is possible within the limits of time, energy and resources available. I happen to do it with a series of topics and the topics aren't even parallel. I call it an Introduction to Art. I happen to use the historical method and comparative method. You have to decide what would be best in a particular situation. (Patton)

I could take two architects, get the best available material, work with it, get these kids intensely involved, and have no compunction about shutting out a whole historical period. (Folds)

If you submit them to a Poussin and they start talking about nature don't you think that the seventh grade might be interested in knowing what he said about nature. What he said about nature might be more valid than what the seventh grader thought he was saying about nature. They want to know what he said. (Patton)

I disagree. I think that they want to find out. Let them learn themselves. I think I understand him without reading what he said about nature. (Kuh)

In this experience they do want to know and they will act and there should be someone there to talk with them and to help them find the answers to their questions. (Orr)

The art room could contain objects and things, nice works of art that children have brought in to class and might periodically take home, that they consider they want other people to see. (Gunther)

Each kid has an exhibition area on which they pinned things which they had done and they also had to sign their names. The kids put up their likes and dislikes and they begin to discuss it back and forth with each other. Sometimes there is a trauma involved in this because it's social discourse. If it's kept open and free it will be meaningful, but it's using that media because almost all of this stuff was cut out of magazines. Sometimes the instructor comes over and suggests rearranging the whole thing, so that you maybe think something else about it, so that something else is emphasized. I think this is a wide open field for experimentation. (Feldman)

In a class it is necessary for a student to make some kind of statement about their work. It is not a place where art appreciation, art history and talk and everything else is ruled out. In the class the very problem is to do work, to describe it, and more than that it's talk; simply to describe what hadn't existed before. That's the problem in all teaching to describe an inherent work. (Cohen)

I went to a museum with fifth graders. I pointed to the Rembrandt girl and I said, "What's this?" And they said, "It's a girl." I pointed to something that she was wearing and I said, "What kind of stuff is this?" and they didn't know. "Is she pretty?" "No, not particularly." "Why did he paint her?" They don't know. "Well, why does he paint somebody that's not pretty and you can't even tell what kind of stuff she's wearing?" "Don't know." "Why don't you know?" I was on the spot. I didn't know why they didn't know. Finally, some kid, a fifth grader, said, "Maybe he wants to leave it in doubt." I loved that kid. I fould out from him about "maybe he wants to leave it in doubt." Another kid came up to me afterwards and said, "You know that painting over there that's supposed to leave you in doubt? I don't want to be in doubt. I like to know things for sure." And it occurred to me that this isn't his type of painting at all, so we looked at paintings that are more concrete. (Cohen)

Specific attention was given to the problem of teaching the culturally deprived. The experience of working with large groups in the New York City parks was of particular interest.

Aren't there certain things that many of us as middle class have in common as human beings with Puerto Ricans, Negros, various other groups of deprived people which we have access to through the arts? It is a three-part affair that I am talking about. The poor people, the middle class teachers, this vast body of material called the visual arts; architecture, painting, sculpture, applied arts, industrial design, the whole bit. Now we haven't made this stuff vital for the middle class much less the poor. Because art is non-verbal and because deprived groups have a tremendous verbal problem and one would think that art would be a great way to reach them. This is one subject in which they can compete on an equal footing without suffering from the verbal degradations that they have. Somehow it doesn't seem to work that way. (Stern)

I beg you not to rely on the college preparatory curriculum because I think you are missing out on a segment of artistic expression and musical expression. (Haubrich)

There is evidence in some testing that we did two summers ago with fifty sophomores and juniors in high school. We had six weeks working with them. The I.Q. range at the beginning of the summer was eighty-eight to one hundred and forty which was reasonably good. At the end of the six weeks we again tested the I.Q. We had also tested the reading comprehension, writing ability and visual ability through tests that we devised. The I.Q. average rose eight points. These jumps are not expected in six months but they did it here in six weeks because of this intensive work. Now the whole point of Hawthorne effect many have taken over. On the other hand the safer answer is more that the I.Q. of the non-achiever who is rated low jumps here because he was in an area which he could command. We are still in a research stage on this. (Hayes)

Many people are afraid of art because art has gotten tangled up with this idea of connoisseurship. (Stern)

> They took a piece of canvas 105 yards long and spread the canvas over an area of Central Park. They distributed free paint to people and asked them to come and paint a three foot space and there were a great many infinitely attracted to painting. (Stern)
>
> In the ghetto areas they gave out free art supplies, crayons, paints and things like that. People who had never painted in their life, had never had any education came up and started painting away. Some of it was good and most of it was fun. Just getting people by the hundreds to use these things worked very well. Through all of these things the idea was retrieving the parks for the public, involving people by the hundreds in the artistic stew. Essentially it was a series of programs involving the awakening of people to beauty and consciousness; they were learning to be conscious of an art form by creating painting, sculpture, dance or song. Many people who never dreamed of themselves doing these things did them because they were in the park. (Stern)
>
> They become more a part of the scene. You can't be part of the scene in a museum; you can be part of the scene in a park. What about school people? Do you think they maybe something like this would be a good thing to have in the schools? (Cohen)
>
> I think it would because I think people are afraid. (Stern)

Some consideration was given to the idea that goals can be accomplished through cooperation with teachers of other subjects.

> How does the art teacher begin to cooperate more with the teacher of history and the teacher of literature and the teacher of mathematics? I am not sure that it would have to be team teaching but can't we work together so that art becomes not just something that happens down in the art room to accomplish the goals that you establish in art appreciation? I think there is a lot of working with other people in other classrooms who are getting at other kinds of problems. (Glatt)

> The problem that you have is getting art in through the back door. That was for a long time the only way that it could be got in apparently. Now we are finding there are different feelings in schools. They are more ready to have lectures on art as art. The whole format has been entirely revised. (Barnard)
>
> The camera can be manipulated by almost anyone. With a little bit of instruction there is developed a power of observation and a power of perception of what has been observed and out of those two they create a responsive act which is a highly emotional affective result. One eighth grader came to his English teacher and said after he had been using the camera, "I know what you mean now by emphasis because the contrast between the black and white makes a thing exciting. I think that must be what you are talking about when it happens in a sentence where a word is emphasized and makes something important take place." Now this child gave that answer. (Hayes)
>
> A person in the studio could have greater depth of appreciation. But the larger majority of our high school young people don't get into a studio. Are we going to ignore them? (Observer-participant)
>
> Have it for everybody but do it through means which make the most use of time. (Hayes)
>
> They don't feel comfortable in the lab. How do you give them a lab experience? (Observer-participant)
>
> You give it through training history, math and other teachers who are working with these materials in their own classes. (Hayes)

More specific problems (schedule, grades, credit, role of administration) were also mentioned.

> We need an objective view on the part of the curriculum designers so that the curriculum is not parcelled up into so many small pieces. (Hayes)
>
> If you get sucked into the forty-five minutes three days a week don't do it. I say don't do it on a research basis. Everything that we have got in the question of research indicates that a teacher

can ignore thing for weeks, months at a time and the kids will score exactly the same at the end of the year in the standard achievement test. So take more than your forty-five minutes if you have the inclination that the class should od it. Develop it thoroughly, learn it well with the children, have the children learn it well so that essentially you have a whole rich experience here. (Haubrich)

If you do put this program down in the second grade or even in pre-school it's perfectly possible it needs to be reinforced at the higher levels because everybody changes as they grow. Unless these same experiences occur at the upper level, the beginning of maturity, there is no follow through. Supposing by analogy that you were to stop reading and writing in the seventh grade which is what happens to art generally, by analogy would we expect our libraries to do the teaching? (Hayes)

If you are going to get more recognition of art in the secondary schools then your aim ought to be to get the colleges to recognize art courses in the evaluation program. If the colleges don't give credit to it the high schools don't have room for it and it goes all the way down. (Scott)

If we actually draw people in to the presence of art and if we are hoping that some kind of understanding, some kind of sensitivity will develop, then it will be a very personal thing, a very individual thing. The type of grade might very well be a problem. (Buehr and Orr)

A principal can't do anything if he doesn't have the teachers to do it. The teachers can't do anything unless they have materials to work with. You've got to convince the administration that such a thing is important; secondly you have got to have people who can do it once it is recognized; third you have to have materials you can use. Not any one part of that triangle can function without the other. (Taylor)

Throughout the discussion on teaching there was an emphasis on the importance of the personal involvement of the teacher and of her ability to deal with each situation in a highly flexible manner. It became increasingly obvious that many of the consultants were, in themselves, master teachers. Their analysis of the teaching process was particularly well summarized in the following two statements.

Appreciation is basically a sensory experience. I said basically and I underline basically. You cannot appreciate what you have not somehow sensed. We have here the native sensory experience plus the teacher, through cognition, pointing out certain ways that sensory experience can become empathetic so that the student can feel something. There then becomes related to these two processes the affective, the perceptual, the emotional, and this involves still further appreciation of the first two. Ultimately there is the conceptual which leads into a synthesis of all these first three main topics and in the end the spirtiual qualities of art are of considerable significance. We should be aware of the fact that perhaps we are not teaching art when we think we are, but we are teaching awareness of aesthetic qualities of which art is the ultimate literature. In a parallel way the English teacher is teaching spelling, composition and construction of words which has very little to do with literature but can lead to literature. If we clarify our thinking to the extent that we say in order to arrive at art we are concerned with vision and the development of perceptual awareness, we then have a clear idea as to the ways to approach this problem of appreciation whether we are teaching teachers or whether we are teaching pupils with teachers who have been taught. (Hayes)

I have discovered in my varied teaching that in teaching art, the teaching of an adult basically need not be different from teaching a child. You always start where a person is. The difference is what the adult does with his learning after the moment of experience. I think we all agree that everyone must begin with the picture, must begin with a work of art, must begin with an experience of some sort. This is on a simple level of sensory education. A child is subjected to so much so early and when this innocence of simple vision is gone something has to happen and the thing that should happen, it seems to me, should be an intellectual thing. I don't happen to be terrified of words. I think you might just as well face it and polish up your words and make sure that they aren't legislative words, that they don't control you. The word always follows the experience enough to precede the experience. The word then helps to learn the experience. It doesn't hinder. Now at some point the student is going to have to do some talking. He wants to talk about his own work. He wants to talk about his experiences. The question is how to keep him from formulating too quickly some of the word substitutes for the experience. How do you keep the teacher alive in the learning experience so the teacher doesn't too quickly formulate the situation and then remember the word not the experience and then procede to formulate the curriculum on the basis of words? In the first place, I wouldn't expect a teacher to teach well when a teacher has never been taught well. I mean by teaching well that the teacher has been engrossed in the learning process having to do with art. A teacher who has never come to grips with the problem of himself and a work of art is never going to be able to teach children anything about a work of art. You are going to be in contact with the work through the entire time of teaching. But to do that takes a very complicated series of experiences. The first experience is a sensory one. An adult very quickly places that sensory experience into a category of some sort. If he has been badly taught the category that he places it into will be such that I think the sensory experience will be lost because one of our uses of words is to get rid of experiences. The teacher should then develop the habit of formulating for we all know that formulation is an hypothesis to be applied. The process of formulation, however, is a part of the experience to an adult mind. The next step of course, for the teacher is then having gone through this experience on a level of relative innocence to look back and decide what was the nature of this experience and what it indeed meant. The teacher who hasn't made this third step is not going to be able to teach except on a kind of emoting level. I am not any more frightened of curriculum than I am of words because it exists. Now most curricula tend to be based on the methods we use to teach or the materials we use to teach. The materials are graded materials. I don't think that works. You might use the very same painting for a child as for an adult. The only principle on which it seems to me there can be organization is the principle of the growth of sophistication, moving students through consideration of experience in terms of that kind of evaluation which gradually distinguishes between the works of art gaining sophistication and leading to the point ultimately of their concern with external contexts, history, what have you. That's the last thing you do because you build toward a wider and wider context as you go on. There is nothing wrong with devising curriculum terms of description or progress. You can't use a document in terms of specific periods of time. Some students are going to react to some kind of material in one way and some in another way. So you can't fix the material that you are going to use. What we ought to have then for teachers is a series of goals based on these levels of sophistication with a notion that these goals might be reached in a short time and a long time. It depends, because you have to for a while play it by ear. In fact, you always have to play it by ear because the time you get a study made indicating the child of ten and a half it always changes and you will discover that because of the new impact of color T.V. it's changed and now it's nine and a half. This is something that must always remain flexible. Secondly and equally flexible must be material to be used. Instead of finding a package of material you find various kinds of things that are suggested because the teacher may choose any of them or try something else. When you begin dealing with art, you always begin with the art. The word occurs after the experience in order to put the experience in its; place. Now what happens to students and with teachers is that there are great rifts. The fixed word takes place. What we do at that point is create a new stimulus which jogs the word out of shape, the word always follows, the word confirms the experience. It is only a sort of way of hanging on to that which we have experienced. Now without that I think the learning process is impossible. Until a person is aware that he has learned, he is not going to learn something more. The teacher must be aware that he has learned and therefore can teach or the child becomes aware that he has learned and therefore moves on. I think that this process of pulling together is an absolutely essential step. This doesn't mean that things have to be organized ruthlessly but simply underlined. (Taylor)

Teacher Education: The Basic Ingredient in the Whole Process of The Study of Art

The importance of the teacher and the crucial role of his own experience with the arts was emphasized throughout the Conference. Concern was expressed over the quality and quantity of his experience. The art teacher was recognized to be one of a team of educators who need to understand the arts through constructive experiencing.

If you face your class with a painting and you are not moved by the painting then you have absolutely no chance whatever of having your class moved. (Cohen)

It seems to me that our first problem is to discuss how to reach teachers so that they can reach children. Our hope should be to give them any number of tools. Some children are going to respond through paint. Some children are going to respond to an inspired kind of leadership from a teacher. Some children are going to respond by just looking at a work of art. What we have to do is to try to reach grade school teachers, not special arts teachers necessarily, but just regular teachers and get them to welcome different approaches. (Kuh)

If you know art and are comfortable with art you will prefer art to geography, and English and any of the humanities. If the teacher doesn't know art, blocks art, or has had trouble with art she simply won't mention it even if she is discussing music and related courses. (Stern)

Intelligent teachers with knowledge of the subject will develop his or her own technique of teaching in an individual situation. What I find so hideously lacking is knowledge and knowledge isn't come by easily. (Kuh)

The thought was to use portable video tapes. With this kind of equipment, film what is considered a good art teacher in the process of teaching. Then make these films available at teacher training institutions for study and circulation. (Gunther)

Teaching the teachers to teach the students in this field gets no response. What you really want to create in the individual is confidence in his own capacity to cope with any situation. It's not survey they need. You have to have some way of approaching a work they have never seen before. (Taylor)

The danger of the art appreciation courses is that you come out not having had enough experience with works to know works, but you come out with a system, a little bit of information that leads you to rather incomplete approvals or disapprovals and you sort rather than experience. The other thing is that with the great increase and explosion of knowledge there has been a kind of demand for simplified information and simplified information seems to me to have lead to a certain kind of art. It is also a kind of totality that arises and we find ourselves in the situation of having the same kind of institutions educating the producer and the consumer. (Cohen)

The teacher in many cases is not only a person who creates a condition for art but is a victim of conditions herself. If the people here want to construct a strategy for getting at the whole question of better art appreciation, work with the person who is most important to the teacher. It is the principal. (Haubrich)

I recommend very strongly that people concerned with art education look not only at the art teacher but rather to the preparation of all teachers. If you're committed to a concern with art education then you look through the entire program to find out how best you can educate in art. I would suggest that the procedure there is twofold; one is to see that in the schools of education the best possible respectable training in art takes place; secondly, prepare packages of material that cannot readily be perverted in their use and that can infiltrate into other courses. (Taylor)

Chaos might well be avoided if attention were paid to the kind of possibilities and the flexibilities that come with new situations. At that point one might shift from the classic kind of constraints to art and music as viable vehicles in which individuals could be introduced to the whole area of western culture. The principal, his training, is absolutely essential in terms of perceiving the kind of problems the teachers and students face in a very difficult situation. Flexibility can't be emphasized too much. (Haubrich)

The kind of flexibility one might find in art or music or some of the less scientific disciplines might reach the thinking of a Harlem child far better. I am afraid that I haven't seen it. The people who leave college art classes are as much of a gatekeeper as anyone else in the school. (Haubrich)

These children (in Harlem and on Indian reservations) have great sensitivity and great feeling and they express it in ways that I don't think that any of us can appreciate because we are all products of the way we all have been trained. Your art teachers probably aren't going to learn anything about art in the ghettos or the improvement of the quality of life on an Indian reservation for any period of time. I am asking who's art are you teaching? (Haubrich)

I raise the question with art educators, people who train teachers, whether they have the courage to take their prospective teachers to the place where they have to work. (Haubrich)

I have offered to go into the schools but I didn't have a budget and these things are so rigid that unless you have a budget or something you can't teach teachers. And they have to have credits. (Kuh)

Shouldn't we have experimental workshops for the teacher - refresher courses that cut through some of the old techniques and develop entirely new techniques? I think that it is possible. I don't think that there are a large number of people in the country who are prepared to do it but surely there are around a hundred people. I have done it several times. This is a course in which you meet the teacher on the teacher's own level. You try to develop techniques that will work in that particular teacher's classroom. Ideally two people would work together who have similar problems although they have never known each other before. Two people working together have a dialogue together but behind the scenes not in the classroom. The projects that we worked on were all devised to work with the whole group and still work specifically for the purpose of the classroom teacher. The first project was to find something that interested these individual groups, then to communicate about that in any way they wanted but not descriptive - as far from descriptive as possible. The report could be communicated to the rest of the group but specifically it was intended for their own children. It could be danced or it could be sung. It could be done on a tape recorder, it could be done on a film, it could be done by a pencil. But it was in the criticism of their work that the real answer came. It was interesting that there was a play back and forth with the teachers and the art supervisors and the principals. There were many cross currents where they began to understand each other better. I don't think that it should be limited to one kind of teacher. (Kuh)

> The problem with art education in the public schools involves the question of time as well as money and also the training of teachers and the attitudes of principals. Administrators and guidance counsellors have not had any experience in art. They have not reached the empathetic cognizant state; they are simply in the sensory stage. We started a program in 1963 by inviting teams of teachers from seven schools that were picked for their geographical and environmental differences as far as the student bodies were concerned. We asked the administrators of these seven schools if they would send teams to an exploratory conference. The experiment lasted for six weeks through the summer. Teams represented all disciplines. We asked also that each group send one person who was teaching art because we didn't want the historians and mathematicians to go back and tell the art person what to do. The reason for the teams was that the people could go back and talk to each other. By bringing the teams there is a very important seed that can be sewn. (Hayes)

The importance of flexibility in a program which must provide personal involvement for all teachers and students was again emphasized. The totality of the problem was stressed throughout the discussion. It was impossible for the consultants to consider one aspect of the classroom situation without reference to the basic relationships which exist between the thing to be taught, the methods and materials of teachings, and the training of the teacher.

Next Steps: General Proposals and Expectations

Much of the discussion and many of the proposals of the Conference were purposefully and necessarily open-ended in character. The ideas proposed need to be developed by interested art educators throughout our country (and perhaps beyond) with the further help of our consultants or of other consultants with equally broad interests and background. Guidelines have been established for many programs and projects which should vary widely in scope and in content.

On the other hand, each person who participated in the Conference is involved, directly or indirectly, in the teaching of art appreciation and particular interest was expressed in the formulation of proposals which might be initiated in the more immediate future. Throughout the Conference it was obvious that many people were considering the discussions in terms of immediate development in their own work as well as in terms of work which might be undertaken on a state-wide or national basis. The most inclusive and precisely stated summary was presented by David Scott in the following paper:

Proposals: General and Specific (by David Scott)

1. Identify museum and art center programs in Ohio bearing on art appreciation, or of potential assistance, and develop proposals which would tap and coordinate resources and programs. Specifically: e.g., a circulating exhibit program, related to school needs, through statewide exhibition facilities.

2. If areas of the state prove to be inaccessible to these exhibitions, consider other means of circulating exhibits; artmobiles, etc.

3. The design of specific "packages" (i.e., ways of getting useful material into the schools themselves); prints, slides, filmstrips, tapes, brochures, etc.,

   a) as visual aids for other subject areas
   b) as art units *per se*
   c) specifically related to museum, visits, introduction and follow-up

4. Television and film programs as specific "packages"; coordinated groups or new developments (Professor Barkan's); install TV's in a new area as a "pilot" to be evaluated.

5. Design a specific set of conferences to reach school administrators, dramatizing the significance of the arts, problems facing art teaching, and possible solutions.

6. Examination of follow-up activity and/or supplementary material for teachers, both art teachers and general teachers who can include art. Are workshops made accessible and attractive? Are there summer and recreational opportunities involving the arts? Do the school systems encourage the teachers to keep up their professional contacts in art?

7. Examination of ways of increasing the art impact on schools generally: use of "artist in residence" (National Endowment project); development of an "arts center" within the school or in conjunction with it.

8. Supplemental to the regular school program (with or without community-based support): afternoon, Saturday and summer activities for children, with the City Parks or Recreation program, service groups, art groups, etc. Find a community with an active community

art program and explore fully the ways this can reinforce and supplement the schools. (Note: this affords a "break-through" in the "time and scope" restriction of the schools.)

9. A specific project designed to provide guidance for teachers seeking assistance in evaluation. Recognition of the variety of goals, variety of means directed toward the goals, and bases for judgment of effectiveness of programs.

10. Specific studies, for guidance of Ohio teachers, on goals, materials and means available, and existing programs, at four specific age levels, to familiarize teachers with what is available and is being done.

11. Variation of No. 10.: to assign a team to identify the most pressing problems voiced here, to search out the most promising and imaginative attacks on, or program solutions of these problems, with particular emphasis on far-sighted programs, in Ohio schools. Assign to these existing or developing school programs the role of piloting for the state, reinforce and aid them for a year or two, evaluate and disseminate the findings and recommendations.

Another attempt to categorize and sort ideas into a meaningful working statement was made by Jerry Tollifson. The following diagram was presented as a working paper. The list of areas of needed improvements is to be enlarged and to be followed by an extension of the roles to be played by various groups and agencies. Additional columns for the role of the State art education association and the role of individual teachers were added during the discussion. (see page 52)

Encouragement was offered for federal support and the expectation for future experimental programs was expressed.

> We have now the existance of substantial federal legislation quite unprecedented in the field of education and I suppose a great deal of the steam behind it comes from the fact that this is felt to be a way that the very large social problems can be tackled. We want to try to get a variety of promising programs going in a hope that they will provide examples that can inspire others. This is a chance to try things out and announce that this in effect is an experimental program. The things that they look for in examining these proposals is — do they stand a chance of panning out? Are promising ideas actually getting a trial? Does it involve the community? (Grove)

WORKING TABLE PRESENTED BY JERRY TOLLIFSON

Areas of Needed Improvement in the Teaching of Art Appreciation in Ohio Schools	The Role of Art Galleries and Museums	The Role of Local School Districts	The Role of College and Universities	The Role of the State Dept. of Education	The Role of Federal Financial Assistance Programs	The Role of Commercial Publishers	The Role of the State Arts Council
1. Resources for Teaching Art Appreciation. Need greater accessibility of existing material. Need preparation of new material (Reproductions, slides, original works of art, exhibits, films, strips, short concept films, packaged kits, student readings, television.)	Become centers for wider dissemination of exhibitions, prepare traveling exhibitions and packaged kits. Establish extension galleries, art mobiles to serve a region of the state.	Establish own art galleries and traveling exhibitions, (e.g. Dayton). Produce own T.V. series. Become a regional art teaching materials supply center. Exhibit works of art in schools. Design self-study centers in library. Expand film and reproduction libraries.	Identify conceptual basis for selection of themes and contents of exhibitions and packaged materials. Work with local schools to test out alternative conceptions.	Assemble and distribute traveling exhibitions of student artwork. Expand services of the Division of Instructional Materials of Dept. of Educ. (films, etc.). Encourage local art galleries to expand their services to schools. Publish catalogue of resources for teaching art appreciation. Assist schools to obtain Federal Funds. Encourage publishers to prepare needed new materials. Encourage Univ. and local schools to work together to design new materials. Assemble sample books slides, reproductions, etc. for previewing.	Titles I, II, III (ESEA)	Short concept films. Films for young children. Literature in aesthetics for children.	
2. Teacher Education (art teacher and classroom teacher). Pre-service In-service		Workshops	Institutes Kinescopes of model teaching	Modification in certification requirements. Publication of guide lines for evaluating art teacher training programs.	Title I, II, III (ESEA)		Help establish artist-in-residence programs.
3. Curriculum Innovations (content and structure).		Prepare own courses of study. Artist in residence program.	Work with local schools in design and testing of new curriculum. Develop curriculum for the culturally and economically deprived.	Survey the state to identify art appreciation programs now functioning. Publish guidelines for establishing and evaluating alternative approaches to art appreciation programs (within humanities, history, and art courses; treated historically, thematically, or analytically). Encourage Univ. and local schools to design curriculum together.			Help establish artist-in-residence programs.
4. Administrator Education		Workshops	Institutes	Workshops			

The general Conference discussion, the summary statements of one of the consultants and one member of the steering committee, and the encouragement expressed through the government representative should serve as ample impetus to future study and action for any interested individual or group.

Next Steps in Ohio: Organization, Leadership, Questions to Answered

Specific questions which were raised for individual and group study reflected the general concerns which were expressed throughout the Conference. There was an attempt to identify several areas where further investigation might be most fruitful. Many of the questions were visualized as fitting into larger projects which might formally engage the participants for a period of three, five, or ten years. Stated concerns included the following:

> I'm concerned that maybe we are starting off a bit too late in introducing art to the middle grades or junior high school.
>
> I wonder if there are some kinds of preparatory experiences in helping youngsters to attach more importance to what they learn.
>
> How can we promote the study of art appreciation from kindergarten through grade twelve for everybody?
>
> Is it possible for all students to profit from an art appreciation program?
>
> We have art appreciation programs and we reach others through various humanities programs. Should we be doing more?
>
> How can we reach students in the places that will help them to understand the world in which they live?
>
> How about the students in our high schools who are not exposed to art at all? What can be done as far as the type of rigid schedule is concerned?
>
> How can the art program be sold to the administrators?
>
> Can we teach through the humanities approach and how? Humanities programs are in business.
>
> In many instances we have to sacrifice studio time which some of us are reluctant to do. This is a difficult situation.

What about the studio approach on the high school level for the few opposed to a lecture of verbalized approach for all?

I don't know what to get to extend our visual education department.

What resources are available to a small town far removed from a museum?

It doesn't seem that there is very much material aimed at the junior high school level.

Teachers not only need help in knowing what is available, but they feel a very definite lack of appropriate material for certain age groups.

Mine is a very unstructured program and I feel very inadequate in evaluating it.

I am most concerned with evaluation. How are you going to know if the children are getting anything out of the program? How do you find out if they are changing and learning?

I do feel all alone.

We need something to bolster our classroom teachers who do not have the background. What can I put into the teachers' hands that is not a planned program?

Teachers are looking for some kind of guideline, a curricular guideline that will be flexible enough to be useful.

I want something more concrete. We have concrete situations of a teacher facing a class everyday of the week and we have to have some sort of organization, some sort of plan.

Concern was expressed over the fact that some of the questions seemed to ask for rather specific structure which might result in a course of study or a syllabus.

Compare this approach to the teaching of art appreciation to another approach of teaching art appreciation so that finally you don't have a stated course, but you have the best practices. Every school district has to solve it's own problems. It would be horrible if we came up with a statement.

> You are ducking the hard problems of how to teach art appreciation and you talk about how are we going to organize information that we haven't got, making up practices that you are not carrying out.
>
> The syllabus grew out of a desire for order. There are some people in art who fear order much more than they want it. They will go to the trouble of working out a syllabus when that really isn't what they wanted in the first place. They are simply sort of taking a pill for their tremendous anxiety. A statewide syllabus, is at best a momentary relief, it can't be any real relief.
>
> I sense that you are resisting the notion that there is structure in the field of art appreciation. The process that goes into the development of a syllabus is terribly important in the field testing. Teacher retraining goes along with the field testing. I am assuming these are the processes that would go into the development of whatever the syllabus is and they could make your work terribly significant.
>
> The syllabus can become a crutch and, in the hands of the wrong people, this crutch could be devastating to the whole problem of art education. On the other hand, the syllabus or the curriculum guide can become a source rather than a gimmick.

Other suggestions for action were less controversial. Many ideas were based on the need for more extensive sharing of information and for broader use of existing resources.

> The states as a whole would benefit, and the Conference group in particular, from a publication which would bring attention to the kinds of art appreciation programs going on around Ohio that are either federally funded or otherwise. We have to bring people up to date on where we are now so that they can see more clearly where we need to go. Perhaps we can be helped to conceptualize the varied approaches that are being undertaken and what seems to be the essence of these approaches and whether or not they seem to be working out.
>
> I think so many of the things that we are saying are desirable we are doing already. But I think that we are worried about the support of our colleagues, our peers. The study that we would make would tell us that in Ohio a certain number of people are doing

certain things in this way of teaching art appreciation.

Districts that have been active ought to be telling us what they have done, how they have done it and what to avoid. Then under controlled conditions I think these ought to become the focus for research of a kind that would come up with recommendations, real usable kinds of recommendations, not the kind we put on the shelf and forget about.

Draw a fifty mile radius around every art exhibit center and then find what percentage of the state population is covered this way; then you have a large section of the population that isn't covered. Then how do we move people to get them into the situation?

The state of Ohio could build several branch museums around the state in areas not covered by the major museums.

I'll bet the people in a particular community don't really know that people come from all over the country to look at these resources. Well, I think we ought to make an index of that kind of public source available to communities, search them out.

This idea of searching for new kinds of human and material resources is not only within our own state but outside. We have been discussing the possiblity of working with the Metropolitan Museum of Art and the Smithsonian.

We should plan to let appropriate groups know what kinds of materials we want. There are a lot of things that I think we ought to be asking people to do for us rather than to assume that we have to do the job ourselves.

Not only do we need to know what is available but we need help to prepare new materials.

We need more information, more material. We need resource people. Perhaps we would even ask for a planning grant.

Would we need any of the people who were working with us as a consultant group?

> Would we like to have a team of teachers in a school working on some kind of training program?
>
> Isn't it possible that we could work more with the classroom teacher at the elementary level? We don't have to do the whole thing ourselves but we do need to provide the guidance.
>
> Could we bring a group of teachers in to the museum for a period of two or three weeks and work with them?
>
> Would we like to identify with a museum for help?

Particular emphasis was placed on the need to explore existing resources as a means to continuously upgrade our thinking and our action. The role of the government and the role of the University were discussed most fully.

> The deprivation psychology is no longer appropriate. It's possible to do things now that you couldn't have dreamed of awhile back. Let's go!
>
> I don't think any one of us in this room would have ever presumed to think that we could have had the group of people together that we had for these several days if a government representative hadn't suggested that this sort of thing might be helpful — and possible.
>
> We need to continuously revise and upgrade whatever we are doing. I think that we are talking about going in and doing the best that we can after two days contact with some experts. We are in a position to do more than this, and I think we are backing away from it. Everytime it looks as though it's going to be a little expensive or difficult we say that we can't do that. We have to give some specific thought to what further kind of help we are going to seek while we are developing our program.
>
> I can't see how the federal program can be utilized unless I see it in relation to all the other agencies, the universities, the schools, the State Department of Education, commercial publishers of books and so on. I don't see how any of these now can be looked upon spearately.
>
> It would seem that one or several school systems ought to be able to work out a number of alternative approaches to the teaching of art appreciation such as the chronological, thematic, analytical function etc. or combinations

with the humanities or world history courses in high school. Since a longer period of time is needed to determine these things and since the school systems are in great need of having answers, why not tie up the universities and public school systems, one school system employing one approach, another school system another approach? Instead of Ph.D. students and master students pursuing individual projects, why not ask universities to try to pull together the intellectual resources they have at their command and to think out these complicated philosophical and procedural problems.

A project might test out a certain type of cooperation between the University and the public school system within this fifty-mile radius. We already maintain people who are experts at knowing about where to buy slides and where to get equipment and so forth. Cleveland has in the museum a certain amount of this kind of thing but in central Ohio I think the University operating with the gallery might go into a project which could test out techniques and materials.

We do have a development within the School of Education at The Ohio State University where this kind of thing is seen as one of the School's most legitimate functions. In a sense, we have been seeking this kind of an opportunity. The School of Education is very interested in doing anything that it can to promote development activities like this that involve both public and parochial school systems in the state of Ohio. One of the things that we can do is to use some of our own personnel and to release some of their time to work with and through these kind of activities.

A few specific proposals were suggested:

The feasibility of some kind of national approach to the problem of developing programs based on real research and very extensive study of the nature and scope of the visual arts should be studied.

Let's find out whether the use of primary or secondary or any number of kinds of sources may affect an art appreciation program.

There are alternatives to the formal approach. There are imaginative approaches, and there are historical

There are topical approaches. I want to get them out on the table, evaluate them, perfect them, interbreed them, and come up with something.

We ought to come up with three, four or five projects, approaches to teaching art appreciation, a course for everybody. One of the projects might be geared strictly for the underprivileged, certain inner-city areas; the other might be strictly for the gifted.

Would there be a group of teachers who would be interested in working with Gene Weiss to talk about kinds of films which might be developed? Here is a person who is here and who is interested. He went out of his way to bring something in to show us and perhaps we could begin developing some materials with him.

We have in the inner-city a group of youngsters who we call culturally deprived and culturally ignorant. Then we have a group of youngsters in rural areas who are, because of their remoteness from the city center, also culturally deprived and culturally ignorant. I am not sure that there is too much difference between these two kinds of children. I would like to see those of us who are in that southern region of Ohio try to identify some areas of commonality among those youngsters and to explore approaches for art appreciation specifically geared toward that kind of deprived child. (Don Sowell-Cincinnati)

I am interested, however, in exploring the possibility of some type of project under Title I. For instance, a project which considers the possible difference which may exist in the response to art (both the appreciation and the studio) between the educationally, economically, and culturally deprived youngster in our suburban type schools. In order to study the problem intelligently, assistance in the initial stage from a college or university would be of great value. For instance, a team of a psychologist, research worker, and an art educator from a university could cooperate in defining theproblem, ascertaining whether difference in attitude and achievement really exists, and the possible causes of this alleged difference. (Ronald Day - Cleveland, in letter following Conference)

We wish to indicate active interest in:

- continuing study group to formulate guidelines for curriculum development in areas of Art History - Appreciation - Criticism
- development of pilot studies in selected schools for experimental, comparative approaches
- identification of needs of various "typical" areas — rural, depressed, ghetto, culturally "rich", etc.
- development of a State Resource Center for Art to include books, films, exhibit materials, research monographs, photo files of state art "monuments" (e.g., Western Reserve architecture), etc.
- development of a related course of study in "the Arts of Ohio" for Junior High inclusion in the required Ohio Unit study
- annual summer seminars at a number of variously located Ohio universities, cooperatively designed, for credit, tuition free or grant supported, for art teachers ... and supervisors (George Smittle, Superintendent of Elyria Public Schools, in letter after discussing the Conference with Mike Rose)

In an attempt to facilitate the further development of individual and group work of the Ohio art educators who attended the Conference, Jeanne Orr was asked to continue to take a leadership role in the group. Jerry Tollifson's concern for the state-wide problem and his imaginative perception of his role as Ohio Art Education Consultant was also recognized. These two people were asked to work together in a leadership capacity. Suggestions were made for the organization of working groups on a geographical or functional basis. Proposed programs could then be discussed with the total group. In that way knowledge of individual and group work could be shared and the need for more structured proposals for funding could be recognized. Encouragement was given for full cooperation with the Ohio Art Education Association and with regional groups of the Association of School Superintendents, midwest artists, and art historian associations.

SUMMARY AND CONCLUSIONS

The basic plan of the Conference was based on the belief that people of diverse, but related, backgrounds or experience (art historians, art critics, museum personnel, practicing artists, art educators, sociologists, school administrators) can, and should, exchange ideas relating to their common concerns if further research in the teaching of art appreciation is to be meaningfully oriented.

Sixteen consultants were invited to participate in informal discussions directed toward the end of reaching stated objectives. No attempt was made to reach compromise agreements and every effort was made to consider and to record diverse points of view.

Although the Conference was planned with the purpose of disseminating results throughout the country, there was also an immediate concern for offering help to a group of Ohio art educators who had met together for a period of five years in an attempt to improve their own concepts and practice of the teaching of art appreciation. Each member of that group was invited to attend the Conference as an observer-participant. Most sections of Ohio were well represented by the twenty-eight observer-participants who attended the entire four-day Conference.

Since the Conference discussion plan was somewhat open-ended, a steering group was identified to offer continuous evaluation and redirection throughout the meetings.

An informal evaluation of the Conference suggests that the greatest strength was in the selection of personnel. The wide range of experience represented by the consultants provided the opportunity for the exchange of many ideas which should lead to the development of a variety of projects including a diversity of pilot programs in the teaching of art appreciation.

The discussion plan could be evaluated as having both positive and negative aspects. The open-ended qualities under the leadership of the steering committee enabled the discussion to be most responsive to the felt concerns of the participants within the framework of the general objectives. Some people felt uncomfortable, however, when so many questions were raised in so short a period of time with so little opportunity for closure.

The major question raised by the Conference plan was in the lack of opportunity for a formal exchange of ideas between the consultants and the observer-participants. Although the plan was understood and accepted by all participants, the degree of acceptance seemed to change in the face of the actual situation. Should a certain amount of misunderstanding and ambiguity be expected in any really dynamic and creative situation? If so, can we see superficially negative points as signs of possible strength if viewed within a thoughtfully orgainzed plan of operation?

As stated in the original project proposal, tasks were to be attacked from the various points of view of the consultants. No attempt was to be made to reach compromise agreements and every effort was to be made to consider and to record diverse points of view. Since each consultant was expected and encouraged to approach the over-all problem from the standpoint of his major concerns the discussion itself was not structured by a series of discrete questions or task statements. Within the framework of stated questions (pages 17-19) and objectives (pages 2 and 3) general concerns were developed. The discussion as reported (pages 17-60) leaves little doubt that the Conference did accomplish the first objective to stimulate the exchange of ideas of the consultants concerning the best possible program of art appreciation for the public schools. The second objective: to attack specific tasks from the point of view suggested by the talent and scholarship of each of the consultants, was realized as evidenced by the following summary of the discussion as related to the stated tasks. There is obvious over-lapping between the task relevance of the summary statements. Page reference indicates the specific statements from which the summary was drawn.

- To identify appropriate goals of programs of art appreciation for the public schools.

Art for All: Meaning for All: The Culturally Deprived Child (pages 23-25)

There was general agreement that all people of all ages should be involved in a study of arts. There was less agreement, however, on the importance of student background and ability in determining the type and scope of the study.

Although there was a definite concern for the establishment of a continuous program of art appreciation for all children, the specific questions seemed to imply that the actual problems are more closely related to opinion concerning the place of environment in the study of art and to the definition of good teaching (which is not confined to the teaching of art.)

Definition of Program through Definition of Term: Appreciation or "?" (pages 19 and 20)

There was a general expression of discontent with the term "appreciation." While the majority of people felt that the term does not define the goals held by the group a few actually feared that the term determines the program, at least in some instances, in a highly inappropriate way.

It was generally agreed that the term is unsatisfactory, but that the problems of teaching cannot be solved through prolonged discussion of the name of the program. Until something better can be found or developed every effort must be made to deal with the term in relationship to the values which are held.

Visual Literacy: Meaning and Importance of Personal Involvement (pages 26-27)

Visual literacy was accepted as a basic element in the study of art, but there was heated discussion concerning such problems as the relative importance of language and non-verbal forms of communication and the relative importance of description, interpretation, and understanding.

Through the prolonged discussion of the meaning of visual literacy, basic questions were raised concerning teaching method and appropriate content. Although some areas of disagreement seemed to be mainly involved with work definition, there were varying points of view which were more fully developed under the discussion of TEACHING.

- To identify appropriate content of programs of art appreciation for the public schools.

Environment: Definition and Its Place in the Study of Art (pages 21-23)

Although there was general agreement that sensitivity to one's environment is an important aspect of the values held for the study of art appreciation, there was some difference of opinion as to timing, emphasis, definition, and relationship to recognized works of art.

Unresolved questions in the area included:

1. Should we consider the environment in art education as a means of improving the environment, or as a natural means of leading to an understanding of more sophisticated art forms?

2. Are the two points of view (in 1.) mutually exclusive or can they be developed together?

3. What aspects of our environment should be considered in a study of art? This question needs to be resolved within the framework of either, or both, points of view.

4. How does one make the transition between a study of one's environment and a study of recognized art form?

Conceptions of Art: What Should Be Taught? (pages 20 and 21)

One of the most difficult questions of the entire conference related to concept or content of art. It was difficult to express deep convictions in words which communicated fully with other members of the group. Discussion often centered on semantics rather than on the clarification of an idea.

Although the various concepts of art were not developed in great detail, they were fundamental in the discussion of more specific problems related to the methods and materials of teaching.

- To identify appropriate materials and experiences to enhance the teaching of art appreciation for the public schools.

Personal Involvement: Importance of Work in the Studio (pages 25 and 26)

There seemed to be general agreement that a rich studio program is of great value in the development of art appreciation. The questions centered around the type and amount of studio experience which is necessary for all people.

Studio experience, in and of itself, can be good or bad. If it is to be of value it must provide the opportunity for the student to experience and to understand something of the search, the struggle, and the developing perception which is involved in the creation of a work of art.

The Role of the Museum: Teaching and Importance of the Original Work of Art (pages 30-33)

The importance of the museum was not questioned but a more effective use of the vast resources of museums was a matter of great concern. One of the major questions was directed toward the possible help which the museum might offer to areas which are not normally reached by the great collections.

The role of the museum teacher and the relationship with the role of the public school teacher is a matter which needs much further investigation. Further consideration must also be given to the development of materials and methods through which the museum can help to develop, to support, and to reinforced the art appreciation programs in the public schools.

Technology and Mass Media: The Unique Role of Television (pages 33-35)

There was an expressed difference of opinion as to the role which television does and can play in the study of art. A background for discussion was provided by four videotapes from the Boston Museum of Fine Arts and one videotape produced at The Ohio State University.

There was a general recognition that television is, of course, neither good or bad in and of itself. Again, recognition was given to the basic role of the television teacher and to the ways in which the classroom teacher is willing and able to use the television material.

There was very little comment on possible uses of mass media other than television. A few general statements were made concerning the difficulty of obtaining films, slides, or reproductions of high quality but this was obviously not considered to be a critical problem. There was a brief but interesting description of the use of films for individual study in a library situation. (Phillips Academy - described by Bartlett Hayes) One comment stressed the striking omission of consideration of the motion picture as an art form.

Approach: Method; Organization; Relationship with Other Arts (pages 27-30)

The importance of flexibility was stressed many times in many ways. Although certain of the consultants felt that there was particular value (or danger) in one type of approach or organization, no one seemed to feel that any one method would work for all types of children of all ages at all times.

Each of the consultants looked to method and organization as means toward a larger end. Each person had looked for the method with which he felt comfortable and which he felt served the purpose toward which he was striving. The implications for the importance of teacher education and for the critical role of the teacher were again obvious.

One task which was listed as a related concern in the statement of objectives was considered to be of major importance by the consultants.

- To consider the problems of teacher training in the area of art appreciation.

Teacher Education: The Basic Ingredient in the Whole Process of the Study of Art (pages 45-49)

The importance of the teacher and the crucial role of his own experience with the arts was emphasized throughout the Conference. Concern was expressed over the quantity and quality of his experience. The art teacher was recognized to be one of a team of educators who need to understand the arts through constructive experiencing.

Teaching: Definition and the Critical Role of the Teacher (pages 35-45)

Although the consultants were not asked to work with specific curriculum or classroom problems, the general concepts associated with teaching and teacher education were recognized as being basic to the entire discussion.

Some of the basic questions which confront the teacher were identified. Approaches were discussed and examples of teaching situations were presented as clarification of a particular point of view.

Specific attention was given to the problem of teaching the culturally deprived. The experience of working with large groups in the New York City parks was of particular interest.

Throughout the discussion on teaching there was an emphasis on the importance of the personal involvement of the teacher and of his ability to deal with each situation in a highly flexible manner. It became increasingly obvious that many of the consultants were, in themselves, master teachers.

Much of the discussion and many of the proposals of the Conference were purposefully and necessarily open-ended in character. The ideas proposed need to be developed by interested art educators throughout our country (and perhaps beyond) with the further help of our consultants of or other consultants with equally broad interest and background. Guidelines have been established for many programs and projects which should vary widely in scope and in content.

On the other hand, each person who participated in the Conference is involved, directly or indirectly, in the teaching of art appreciation and particular interest was expressed in the formulation of proposals which might be initiated in the more immediate future. The general Conference discussion, the summary statements of one of the consultants and one member of the steering committee, and the encouragement expressed through the government representative should serve as ample impetus to future study and action for any interested individual or group. (pages 49-53)

Particular attention was given to next steps which could and should be taken in Ohio (pages 53-60) Specific questions which were raised for individual and group study reflected the general concerns which were expressed throughout the Conference. There was an attempt to identify several areas where further investigation might be most fruitful. Many of the questions were visualized as fitting into larger projects which might formally engage the participants for a period of three, five, or ten years.

Particular emphasis was placed on the need to explore existing resources as a means of continuously upgrading our thinking and action. The role of the government and the role of the universities were discussed most fully.

In an attempt to facilitate the further development of individual and group work, two people were asked to work together in a leadership capacity. Suggestions were made for the organization of working groups on a geographical or functional basis. Information concerning proposed programs could then be shared and the need for more structured proposals for funding could be recognized. Encouragement was given for full cooperation with the Ohio Art Education Association and with regional groups of appropriate national organizations.

APPENDIX

A	Consultants Attending Conference
B	Observer-Participants Attending Conference
C	Conference Guests and Staff Members
D	Summary of Project Proposal
E	Sample Letter to Invite a Prospective Consultant to the Conference
F	Fact Sheet for Consultants
G	Sample Letter to Invite: 1) a former member of the Ohio Study Group to become an Observer-Participant, 2) newly identified personnel to become Observer-Participants
H	Follow-Up Letter to Observer-Participants
I	Sample Letter to Superintendent of Prospective Observer-Participant
J	Fact Sheet for Observer-Participant
K	Sample Letter to Superintendents Following Conference
L	Steering Group
M	Time Schedule
N	Material from Patricia Barnard
O	Material from Bartlett H. Hayes, Jr.
P	Material from Charlotte Johnson
Q	Material from George Buehr
R	Questionnaire Sent to Observer-Participants
S	Fact Sheet, Television-Museum of Fine Arts, Boston (Patricia Barnard)

APPENDIX A

CONSULTANTS ATTENDING CONFERENCE

Patricia Barnard
Television Supervisor
Museum of Fine Arts
Boston, Mass. 02115

George Buehr
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Toledo Museum of Art
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Bartlett H. Hayes, Jr.
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Addison Gallery of American Art
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Charlotte Buel Johnson
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Director
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C.

Henry J. Stern
Executive Director
New York City Dept. of Parks
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Joshua C. Taylor
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APPENDIX B

OBSERVER-PARTICIPANTS ATTENDING CONFERENCE

Charles Beegle
46 East Fulton Street
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Miss Marie Cantanese
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Joseph W. Charnigo
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Ronald Day
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1380 East 8th Street
Cleveland, Ohio 44114

Mrs. Dee Essex
Chairman Art Department
Forest Hills
7560 Forest Road
Cincinnati, Ohio

John E. Grube
Art Supervisor
49 East College Avenue
Springfield, Ohio

Mrs. Doris Hill
Art Supervisor
North Canton Schools
239 Portage Street
North Canton, Ohio

F. Phillip Kramer
Orange School District
32000 Chagrin Boulevard
Pepper Pike Village
Cleveland 24, Ohio

Roland Larke
Art Coordinator
Greenhills-Forest Park Schools
Cincinnati 18, Ohio

Mrs. Fayette Mindlin
Whitehall City Schools
Etna Road School
4531 Etna Road
Whitehall, Ohio

Miss Edith Rappold
Princeton City School
Princeton High School District
11890 Chester Road
Cincinnati, Ohio 45246

Miss Anita Rogoff
Assistant Professor of Art
Western Reserve University
Warrensville High School
2532 Kingston Road
Cleveland Hts. Ohio 44118

Charles R. Rose
Supervisor of Art Education
Elyria City Schools
348 Fifth Street
Elyria, Ohio

Frank Rood
Bryon Junior High School
20600 Shaker Blvd.
Shaker Heights 22, Ohio

Allan Ross
Fremont Ross High School
1100 North Street
Fremont, Ohio

OBSERVER-PARTICIPANTS ATTENDING CONFERENCE (con't)

Mrs. Leah Russell
Newark City Schools
Newark Senior High School
Newark, Ohio

Miss Helen E. Sandfort
Director of Fine Arts
270 E. State Street
Columbus, Ohio 43215

Mrs. Eleanor D. Scheafer
Elementary Consultant
Franklin County Schools
46 E. Fulton Street
Columbus, Ohio 43215

Mrs. Dawn Schneider
Elementary Art Consultant
Center Street
Willoughby, Ohio 44094

Miss Judith Sherburne
Eastwood School
4050 Eastwood Lane
Warrenville Hts., Ohio 44122

Mrs. Lois Schrank
Board of Education
2155 Miramir
Cleveland Heights
Cleveland, Ohio 44106

Donald P. Sowell
Associate Supervisor of Art
Cincinnati Public Schools
608 E. McMillan Street
Cincinnati, Ohio 45206

Robert Suffridge
Lockland High School
Tower and Cooper Street
Lockland, Ohio 45215

Richard Teichert
Columbus Public Schools
550 Milford Avenue
Columbus, Ohio 43202

Miss Sara Mae Thompson
Art Supervisor
Warren City Schools
#2 Box 215
Kinsman, Ohio

Mrs. Elsie I. Weaver
Art Specialist
1617 River Bend Road
Columbus, Ohio 43223

Mrs. Ann West
Painesville City Schools
58 Jefferson
Painesville, Ohio 44077

APPENDIX C

CONFERENCE GUESTS

Manuel Barkan - Professor of Fine Arts Education, Ohio State University
Virgil Blanke - Professor of Education, Ohio State University
Donald Cottrell - Dean, College of Education, Ohio State University
William Craig - Instructor of Education, Ohio State University
Philip Dolan - Executive Director, Ohio Arts Council
Germano Galler - Associate Professor of Art Education, University of Brasilia, D. F. Brazil
Jack Greaves - Assistant Professor, School of Art, Ohio State University
Jerome Hausman- Director, School of Art, Ohio State University
Edmund Kuehn - Associate Director, Columbus Gallery of Art
Mary Jane Loomis - Professor of Education, Ohio State University
Karl Openshaw - Associate Professor of Education, Ohio State University
Jane Stewart - Associate Professor of Education, Ohio State University
David Templeton - Assistant Professor of Fine Arts Education, Ohio State University
Gene Weiss - Producer-Director, WOSU-TV, Ohio State University

CONFERENCE STAFF MEMBERS

Gerald Killeen - Research Assistant
Shari Smith - Secretary
Linda Buklad - Secretary

APPENDIX D

SUMMARY OF PROJECT PROPOSAL

Project Title

A developmental conference to establish guidelines for pilot programs for teaching the concepts of art appreciation which are basic in the general education of all public school students.

Abstract

a. Objectives

To stimulate the exchange of ideas among art historians, art critics, museum personnel, practicing artists, industrial designers, architects, city planners, art educators, sociologists, and school administrators concerning the best possible program of art appreciation for the public schools.

To direct the discussions so that several basic tasks might be directly attacked from the point of view suggested by the talent and scholarship of each of the consultants. The tasks, if left unresolved, are among those which have been identified by public school personnel as impeding the establishment of quality programs of art appreciation.

b. Procedures

Fifteen consultants will be selected from the areas metioned above on the basis of their background of experience in their particular field and their interest in the problems of teaching art appreciation in the public schools.

Consultants will work together during a four day period. Each consultant will present a brief prepared statement concerning those tasks which are within his field of interest and ability. The principal investigator will stimulate discussion through a process of continous questioning, comparing of ideas, referral of ideals to other consultants, summarizing of ideals, etc.

Opportunity will be provided for small discussions involving 25 audience-participants invited from a group of Ohio art educators. These sessions will be held for the purpose of clarifying and expanding the scope of the general discussions.

The proceedings will be analyzed and reported for use as guidelines in establishing pilot programs in art appreciation in the public schools. Particular attention will be given to sharing the proceedings immediately with the larger group of art educators represented by the audience-participants. Work could then proceed on the development of several pilot programs for the teaching of art appreciation in the public schools of Ohio.

Description of Activity: Its Significance to Education

For many years community leaders and curriculum shapers have given lip service to the importance of the humanities in school and community living. The urgency of the situation has recently been recognized and reinforced by statements of President Johnson and the report of The Rockefeller Panel. A recent article in The New Republic (March 13, 1965, page 15) states that many levels of culture in our society can be raised by education but that, on the secondary level, art history and appreciation is taught in only one school in ten. When speaking with interested art teachers, however, we find that they have had little or no training to teach in the general field of art appreciation. Furthermore, art teachers report that sources of teaching materials are difficult to identify. Many of the materials which are available are difficult to obtain or they are inadequately organized for use in the public schools.

Art historians, art critics, practicing artists, and others concerned with the arts have criticized public taste and the lack of meaningful aesthetic experience in the public schools. No attempt has been made, however, to ask these critics to exchange ideas with each other and with those people directly concerned with the shaping of the public school curriculum. An informal survey of teaching practice indicates that teachers have often attempted to enrich the general arts program with incidental contacts with works of art. Short term programs have sometimes have structured on the pattern of college courses in art history. The majority of the more serious and successful attempts which have been made have been limited to a specific group (i.e., the academically talented.) On the other hand, the content of professional literature and of professional meetings indicates that there is a rapidly growing recognition of the need for some type of structured program for the study of the appreciation of the visual arts by all children. Moreover it is recognized that such a program should eventually contain some elements of continuity from the kindergarten through the twelfth grade.

In an attempt to reconcile the recognized inconsistencies between concern and practice, a group of Ohio art educators have proposed that pilot programs be established for the purpose of developing materials and curricular structures to teach the concepts of art appreciation which are basic in the general education of all students. Although the development of such programs is accepted as the responsibility of the art educators involved, it is clearly recognized that consultant help is needed if the many aspects of existing concern and knowledge are to be meaningfully integrated. Moreover, we believe that whatever consultant help we might find useful would be of equal value to other groups of art educators throughout the nation.

If further research in the teaching of art appreciation is to be meaninfully oriented, we need first to conduct a conference where people of diverse backgrounds of experience can exchange ideas relating to the common interest and concern. We propose, then, that a group of people such as art historians, museum personnel, practicing artists, industrial designers, architects, city planners, art critics, sociologists, art educators, and school administrators be invited to attend a four day conference. Informal discussions based on the presentations of several prepared statements would be directed toward the end of reaching stated objectives. No attempt would be made to reach compromise agreements and every effort would be made to comsider and to record diverse points of view. Any inclination toward consensus would be stimulated, however, through the process of continuous questioning, comparison, referral, and summary on the part of the group leaders.

Proceedings of the conference would be publicized and made available to any interested group of art educators. Immediate application of the proceedings would be made by the aforementioned group of Ohio art educators in the development of their pilot programs for the teaching of art appreciation.

Objectives

To stimulate the exchange of ideas among art historians, art critics, museum personnel, practicing artists, industrial designers, architects, city planners, sociologists, art educators, and school administrators concerning the best possible program of art appreciation for the public schools.

To direct the discussions so that the following tasks might be directly attacked from the point of view suggested by the talent and scholarship of each of the consultants. The tasks, if left unresolved, are among those which have been identified by public school personnel as impeding the establishment of quality programs of art appreciation.

> To identify appropriate goals of programs of art appreciation for the public schools.
>
> To identify appropriate content of programs of art appreciation for the public schools.
>
> To identify appropriate materials and experiences to enhance the teaching of art appreciation for the public schools.

Note: Although the following tasks would not be considered as major concerns of the conference, art educators should be particularly sensitive to suggestions and implications which would help them.

To identify appropriate means for producing new materials for programs of art appreciation.

To identify appropriate types of evaluation for programs of art appreciation.

To survey promising pilot programs in art appreciation which are now in existence (in the consultants' field of activity as well as in the public schools.)

To project ideas, or "dreams," relating to possible scope and unconventional approaches which might be considered in the establishment of pilot programs in the teaching of art appreciation.

To consider the problems of teacher training in the area of art appreciation.

To consider the problems of teacher utilization from the standpoint of the administrator.

APPENDIX E

THE OHIO STATE UNIVERSITY
CONFERENCE ON THE TEACHING OF ART APPRECIATION
29 WEST WOODRUFF AVENUE
COLUMBUS, OHIO 43210

JEANNE ORR, *Director*
GLENN PATTON, *Consultant*

September 6, 1966

Patricia Barnard
Television Supervisor
Museum of Fine Arts
Boston, Massachusetts 02115

Dear Miss Barnard:

During the past several years a group of art educators in the state of Ohio has been meeting to discuss mutual concerns for the improvement of the teaching of art appreciation in the public schools. Personnel from the Schools of Art and Education of the Ohio State University have worked with the art teachers and supervisors toward the end of setting up pilot programs of several types in a variety of situations. The U.S. Office of Education expressed interest in our plans and Miss Bloom and Mr. Hoffa suggested a preliminary planning conference where people of diverse backgrounds in the visual arts might exchange ideas relating to our common interests and concerns. We have received formal approval for the funding of such a conference which we plan to hold in Columbus starting on January 15.

I am writing to you following a discussion which I had with Thomas Folds of the Metropolitan Museum of Art. (Dean Folds, by the way, has agreed to be one of our consultants.) We feel that it is important to work with the mass media rather than to merely express concern over the impact which is being felt by educators. Your experience with television combined with your interest in art history, art education, and museum work would make you a particularly valuable member of our group. We hope that you are interested in our type of project and that you will be willing to become one of the consultants for our Conference. I am enclosing a copy of the major portion of our proposal in hopes that it will more fully explain our aims and purposes.

We realize that some people question whether art appreciation can be taught. Others question whether it should be taught in the public schools and, if so, under what conditions and toward what ends. We believe that regardless of one's point of view, art appreciation is being taught either by intention or by default so our concern involves the improvement of goals and practices. We also believe that new concepts of art appreciation should not and need not develop without the help of people like yourself whose interests are closely related, but not directly concerned, with our work in the public schools. We feel that it is the responsibility of the University and of the public schools to develop and to implement the curriculum but we hope to relate our work to as many of the vital forces of the actual art world as possible.

Our present plans for the Conference include a buffet dinner and meeting on Sunday evening, January 15. Monday and Tuesday will be "full" discussion days for the consultants with the observer-participants listening and perhaps being involved in some informal ways. Wednesday and Thursday will be devoted to the observer-participants as we plan for individual and regional work in Ohio. Perhaps a few consultants can stay through a portion of Wednesday's program. We will, of course, make more precise working plans as our group of consultants becomes definite.

(Paragraph on Confidential Budget Arrangements Deleted)

If you have particular questions I will be happy to send further information or we can discuss the matter by phone.

I do hope that you will be able to be with us in January.

Sincerely,

Jeanne Orr
University School
29 W. Woodruff Avenue

JO:ss

(Sample letter to propose the idea and to invite a prospective consultant to the Conference)

APPENDIX F

To: Conference Consultants

From: Gerald Killeen, Research Assistant
Conference on the Teaching of Art Appreciation
29 West Woodruff Avenue
Columbus, Ohio 43210

Re: Fact Sheet on the Conference on the Teaching of Art Appreciation

The following information is provided to assist you in planning for the conference.

Location: The conference will be held at Stouffer's University Inn, Columbus, Ohio. The Inn is located one mile north of the campus on Olentangy River Road. Enclosed is a brochure provided by Stouffer's.

Travel: The Columbus airport is served by the major airlines. Reimbursement for the round-trip air coach transportation and cab fare will be made at the same time the consultant fee is being paid.

Housing: Unless special arrangements are made with us a reservation for single accommodations for each consultant will be made from Sunday, January 15 through Tuesday night, January 17. The charge is $10.00 per day.

Food: The opening dinner will be held at 6:30 p.m. on Sunday, January 15, in the Buckeye Room at Stouffer's University Inn. After that each participant is "on his own" in ordering from the menu in the public dining rooms.

Per Diem Expenses: The standard government rate of $16.00 a day is assured to each consultant. However, we have reason to believe that if an itemized account is kept (including cab fare as well as meals) a complete reimbursement will be made.

Special Notes: Due to the fact that the Research Foundation handles payment for both expenses and consultant fee, we will not be able to pay you as you leave Columbus after the conference. We expect you will receive your check at the end of January.

During the month of January the Columbus Gallery of Fine Arts will be showing paintings by Peter Hurd and Henriette Wyeth. You may be interested in the fact that about four galleries will be devoted to Columbus' own Howald Collection. (Mr. Howald was one of the Midwest's more adventurous collectors of early modern art.) Although this is not a part of our program, you could probably find time to visit it if you wish.

If I can be of any assistance, please contact me at the above address.

APPENDIX G

THE OHIO STATE UNIVERSITY
CONFERENCE ON THE TEACHING OF ART APPRECIATION
29 WEST WOODRUFF AVENUE
COLUMBUS, OHIO 43210

JEANNE ORR, *Director*
GLENN PATTON, *Consultant*

October 3, 1966

Mrs. Dee Essex
Chairman, Art Department
Forest Hills
7560 Forest Road
Cincinnati, Ohio

Dear Dee:

It is a real pleasure to be able to report that our plans for the Conference on the teaching of art appreciation are developing very well. We will meet from Sunday evening, January 15 through Thursday noon January 19 at Stouffer's University Inn in Columbus. The entire group of consultants is being asked to stay through Tuesday evening. The remainder of the time will be devoted to our own planning for our future work in Ohio with some help from a few consultants who will be invited to stay through a part of Wednesday.

Your interest and your contributions to our group activities have been much appreciated in the past and we hope that you will be able to be with us during the Conference as an observer-participant. I am enclosing a few pages of the proposal which was submitted to the U.S. Office of Education when we originally asked for funding. You may have a copy someplace in your files but it seems the best way to remind you of our over-all purposes and plans.

The proposal asked for federal funding to cover consultants' fees and general Conference expenses. The University is providing released time for Dr. Patton and myself as well as providing for office space to conduct the planning and follow-up work. The local school systems are asked to provide released time for their personnel who will serve as observer-participants and it is hoped that they will also offer some assistance in paying for your expenses. I am writing to your superintendent to explain the Conference to him and I am enclosing a copy of that letter.

I do hope that you share my excitement over the Conference. It should be a highly challenging and rewarding experience for all of us who are able to attend. We do need to be relatively sure of the personnel of our observer-participant group and we would appreciate your response to our invitation as soon as possible. A form and stamped envelope are enclosed for your convenience. I am looking forward to a positive response from you.

Sincerely,

Jeanne Orr

JO:ss

Encls: 4

(sample letter - invitation to former members of The Ohio Study Group to become observer-participants)

THE OHIO STATE UNIVERSITY
CONFERENCE ON THE TEACHING OF ART APPRECIATION
29 WEST WOODRUFF AVENUE
COLUMBUS, OHIO 43210

JEANNE ORR, *Director*
GLENN PATTON, *Consultant*

October 3, 1966

Miss Marie Catanese
Westwood School
19000 Garden Blvd.
Cleveland, Ohio 44128

Dear Miss Catanese:

You may remember that in my letter of July 13 to those interested in the Art Appreciation Study Group that item 2 referred to a planning conference which had recently been funded by the U.S. Office of Education. It is a real pleasure to be able to report that our plans for the Conference on the teaching of art appreciation are developing very well. We will meet from Sunday evening, January 15 through Thursday noon January 19 at Stouffer's University Inn in Columbus. The entire group of consultants is being asked to stay through Tuesday evening. The remainder of the time will be devoted to our own planning for our future work in Ohio with some help from a few consultants who will be invited to stay through a part of Wednesday.

Your reply to our questionnaire indicated unusual commitment to the concerns which have been expressed in the group which has been working together for the past several years and we hope that you will be interested in joining us at the Conference as an observer-participant. I am enclosing a few pages of the proposal which was submitted to the U.S. Office of Education when we originally asked for funding. I hope that this paper will explain our over-all purposes and plans but I will, of course, be happy to try to answer any questions which you care to ask.

The proposal asked for federal funding to cover consultant's fees and general Conference expenses. The University is providing released time for Dr. Patton and myself as well as providing for office space to conduct the planning and follow-up work. The local school systems are asked to provide released time for their personnel who will serve as observer-participants and it is hoped that they will also offer some assistance in paying for your expenses. I am writing to your superintendent to explain the Conference to him and I am enclosing a copy of that letter.

I do hope that you share my excitement over the Conference. It should be a highly challenging and rewarding experience for all of us who are able to attend. We do need to be relatively sure of the personnel of our observer-participant group and we would appreciate your responses to our invitation as soon as possible. A form and stamped envelope are enclosed for your convenience. I am looking forward to a positive response from you.

Sincerely,

Jeanne Orr

JO:ss

Encls: 4

(sample letter - invitation to newly identified personnel
to become observer-participants)

APPENDIX H

THE OHIO STATE UNIVERSITY
CONFERENCE ON THE TEACHING OF ART APPRECIATION
29 WEST WOODRUFF AVENUE
COLUMBUS, OHIO 43210

JEANNE ORR, *Director*
GLENN PATTON, *Consultant*

December 15, 1966

Miss Marie Catanese
Westwood School
19000 Garden Blvd.
Cleveland, Ohio 44128

Dear Miss Catanese:

Since I have not received a reply to my letter of October 3rd, I am assuming that you will be unable to attend the Conference.

If we hear from you before December 23, we will be glad to include you in our plans.

Sincerely,

Jeanne Orr

JO:ss

APPENDIX I

THE OHIO STATE UNIVERSITY
CONFERENCE ON THE TEACHING OF ART APPRECIATION
29 WEST WOODRUFF AVENUE
COLUMBUS, OHIO 43210

JEANNE ORR, *Director*
GLENN PATTON, *Consultant*

October 3, 1966

Mr. Robert Goforth
7600 Forest Road
Cincinnati, Ohio 45230

Dear Mr. Goforth:

During the past several years a group of art educators in the state of Ohio has been meeting to discuss mutual concerns for the improvement of the teaching of art appreciation in the public school. Personnel from the Schools of Art and Education of the Ohio State University have worked with the art teachers and supervisors toward the end of setting up pilot programs of several types in a variety of situations. The U.S. Office of Education expressed interest in our plans and it was suggested that we hold a preliminary planning conference where people of diverse backgrounds in the visual arts might exchange ideas relating to our common interest and concerns. We have received formal approval for the funding of such a conference which we plan to hold in Columbus starting on January 15, 1967.

Mrs. Dee Essex has expressed particular interest in the type of work which we are doing. We feel that she would find the Conference to be valuable in her future work and we know that she would be an excellent addition to our group. We are inviting Mrs. Dee Essex to be an observer-participant in the Conference.

The Conference will be held from Sunday evening January 15 through Thursday noon January 19 at Stouffer's University Inn in Columbus. The entire group of consultants is being asked to work through Tuesday evening. The remainder of the time will be devoted to the observer-participants as we plan for individual and regional programs in the teaching of art appreciation in Ohio. A few of the consultants are being invited to stay through a part of Wednesday to assist with that portion of the program. I am enclosing a few pages of the proposal which was submitted to the U.S. Office of Education in the hopes that it will explain our over-all purposes and plans.

Although all of the consultants have not been identified at the present time, we are making excellent progress with the help of Thomas Folds (Dean of Education, Metropolitan Museum of Art, New York City), Edmund Feldman (School of Art, University of Georgia), Charlotte Johnson (Curator of Education, Albright-Knox Gallery, Buffalo, N.Y.) and Kenneth Marantz (University of Chicago) all of whom will act as consultants.

The proposal asked for federal funding to cover consultant's fees and general Conference expenses. The University is providing released time for Dr. Patton and myself as well as providing for office space to conduct the planning and follow-up work. The local school systems are asked to provide released time for their personnel who will serve as observer-participants and it is hoped that you will also be able to offer some assistance in paying for their expenses.

We do hope that Mrs. Dee Essex can be with us during the Conference and we will appreciate anything you can do to help make her attendance possible.

Sincerely,

Jeanne Orr
Associate Professor

JO:ss

Encl.

(sample letter - sent to the superintendent of each person invited as an observer-participant in the Conference)

APPENDIX J

THE OHIO STATE UNIVERSITY
CONFERENCE ON THE TEACHING OF ART APPRECIATION
29 WEST WOODRUFF AVENUE
COLUMBUS, OHIO 43210

nne Orr, *Director*
hn Patton, *Consultant*

December 7, 1966

Mrs. Dee Essex
Chairman, Art Department
Forest Hills
7560 Forest Road
Cincinnati, Ohio

Dear Mrs. Essex:

I am working with Dr. Jeanne Orr on the Conference for the Teaching of Art Appreciation. The following information is provided to assist you in planning for the conference.

Location: The conference will be held at Stouffer's University Inn, Columbus, Ohio. The Inn is located approximately one mile north of the O.S.U. Stadium on Olentangy River Road. Enclosed is a brochure with detailed directions for traveling to the conference.

Housing: Reservations should be made by sending the enclosed "postcard" to the above address not to Stouffer's University Inn. Reservations should be made from Sunday, January 15th through Thursday, January 19th. The charge will be $10.00 or $11.00 per day. If you know some other conference participant with whom you would share a room, arrangements for a double room can be made. A list of the observer-participants to date is included for your convenience. The charge on the double room is $13.00 or $14.00 per day. If you wish a double room, please write the name of the second person on the side of the enclosed postcard.

Food: We will open the conference with a planned meal and meeting for Sunday night at 6:30 p.m. The price for the meal will be $4.60: this includes tax and gratuity. We are asking that you send a check for the meal along with the "reservation card." The check should be made out to "Stouffer's University Inn." Aside from the opening meal each participant is "on his own" in ordering from the menu.

Please return both the check for the meal and the reservation card by Friday, December 23rd. A self-addressed envelope is provided for your convenience.

If I can be of any assistance to you in planning for the conference, please feel free to contact me.

Sincerely,

Gerald Killeen

GK:ss

Encls.

APPENDIX K

THE OHIO STATE UNIVERSITY
CONFERENCE ON THE TEACHING OF ART APPRECIATION
29 WEST WOODRUFF AVENUE
COLUMBUS, OHIO 43210

JEANNE ORR, *Director*
GLENN PATTON, *Consultant*

January 25, 1967

Mr. Robert Goforth
7600 Forest Road
Cincinnati, Ohio 45230

Dear Mr. Goforth:

Thank you so much for your interest and help in making it possible for Mrs. Dee Essex to attend the Conference on the Teaching of Art Appreciation. We feel that the meeting was highly successful and we were particularly pleased with the fine reaction of the consultants to our outstanding group of Ohio art educators.

We believe that we will be able to see the results of the Conference in several ways. First, the participants are anxious to try out new ideas in their own schools or school systems. Second, I am committed to a leadership role in the development of several pilot programs for the teaching of art appreciation in Ohio. Third, a report of the Conference will be distributed to interested people throughout the United States. We would welcome an expression of interest in further participation in the project from your school system.

Sincerely,

Jeanne Orr
Associate Professor

JO:cp

cc: Mrs. Dee Essex

(sample letter - sent to the superintendent of each observer-participant following the Conference)

APPENDIX L

STEERING GROUP

Jeanne Orr
Associate Professor
School of Education, O.S.U.
29 West Woodruff Avenue
Columbus, Ohio 43210

Glenn Patton
Associate Professor
School of Art, O.S.U.
253 Fine Arts Building
126 N. Oval Drive
Columbus, Ohio 43210

Edmund Feldman
Professor of Art
University of Georgia
Athens, Georgia 30601

Kenneth Marantz
5466 Everett Avenue
Chicago, Illinois 60615

Alexander Severino
Associate Dean
College of Education, O.S.U.
127 Arps Hall
1945 North High Street
Columbus, Ohio 43210

Paul R. Klohr
Professor
School of Education, O.S.U.
210 Arps Hall
1945 North High Street
Columbus, Ohio 43210

Jerry Tollifson
Art Education Consultant
Div. of Elem. and Sec. Edu.
State Department of Edu.
65 S. Front Street
Columbus, Ohio 43215

Helen Sandfort
Director of Fine Arts
270 E. State Street
Columbus, Ohio 43215

Carol Davis
2094 Neil Avenue #37
Columbus, Ohio 43215

Richard Grove
Museum Specialist
Arts and Humanities Program
Office of Education
Washington, D.C. 20202
(Representative from U.S.
Office of Education)

APPENDIX M

CONFERENCE ON THE TEACHING OF ART APPRECIATION

Stouffers University Inn
Buckeye Room

Sunday, January 15

5:30-6:30 p.m.	Registration
6:30 p.m.	Dinner and Opening Session (informal discussion between consultants and observer-participants during dinner) Edmund Feldman will lead a discussion which will center around the consultants' concerns in the area of the teaching of art appreciation. He will attempt to develop some type of framework within which the discussion of the following days will develop.
9:15 p.m.	Showing of portions of four videotapes which Patricia Barnard has sent from Boston Museum of Art. All who are interested are invited to attend.

Monday January 16

Monday and Tuesday will be devoted to discussions of the major problems in the teaching of art appreciation: the identification of goals, the identification of appropriate content, and the identification of appropriate resource materials and experiences.

9 - 11:30 a.m. (10:15-10:30	Morning Session Coffee Break)
11:45	Lunch (should be able to avoid lines at this time) (steering group will eat together)
1:30-3:30 p.m.	Afternoon Session - Visit to Columbus Gallery of Fine Arts
4 p.m.	Coffee Hour at School of Art Gallery - Ohio State Univ. (exhibit - paintings by Harvey Qaytman)
________	Dinner
7:45-9:15 p.m.	Evening Session
(9:30 p.m.	Steering Group - other meetings to be arranged)

Tuesday, January 17

9-11:30 a.m. (10:15-10:30	Morning Session Coffee Break)
	Lunch
1:30-4:30 (3:00-3:15	Afternoon Session Coffee Break)
	Dinner and Evening (no formal meetings planned)
4:30-5:00 p.m.	Showing of a videotape on the work and philosophy of the sculptor, Jack Greaves. The show was produced and directed by Gene Weiss of WOSU-TV.

Wednesday, January 18

Wednesday and Thursday will be devoted to the development of plans for future individual and group work in Ohio.

9 - 11:30 a.m. (10:15-10:30	Morning Session Coffee Break)
	Lunch
1:30-4:30 p.m. (3:00-3:15	Afternoon Session Coffee Break)
	Dinner and Evening (no formal meetings planned) Note: Jean Langlais, blind organist of Ste. Clotilde Church in Paris will play the Mershon organ in concert at 8 p.m. - all tickets are general admission - $1.50.

Thursday, January 19

9-10:15 a. m. (10:15-10:30	Morning Session Coffee Break)
10:30-12:00	Summary of Conference

APPENDIX N

Patricia Barnard
Television Supervisor
Museum of Fine Arts
Boston 15, Massachusetts

Surely nothing could be more visual than a work of art. It was designed to be looked at and to talk to us in the most direct way possible of the deepest feelings shared by all...But before the average gallery visitor can respond fully to the universal and timeless emotions behind multi-armed sculptures of Hindu deities, austere Egyptian pharaohs, fragmentary Greek statues, or modern abstract paintings, he needs a frame of reference. Television can provide that frame. It can establish through correlative visual material, music and literacy allusion, the atmosphere of period, culture and circumstance out of which and for which the work of art was created. Of course, there can be no substitute for immediate communication between the properly conditioned viewer and the original work of art, but television can guide the eye so that the viewer will really see the object when he does have the opportunity to confront it...

...The 21-inch screen is at the same time dramatic and intimate...The image shown, whether human face or Greek marble, is so isolated and concentrated within that frame, so intensified by the build-in spotlight of bright tube in shadowed surroundings, that an atmosphere of drama is produced whether one likes it or not...This should be utilized...

There have been complaints that the small size and shape of the TV screen make it difficult to view a work of art as a whole--that it must be scanned in close-up. True, but intelligently used, the advantages of this treatment outweight the disadvantages...This dramatic focussing of attention upon detail can train perception to a new acuity and bring fresh illumination to the familiar.

APPENDIX O

Bartlett H. Hayes, Jr.
Director, Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

Bartlett Hayes sent two items presenting his point of view regarding the conference: The attached reprint of an essay in the Harvard Educational Review; and the following article from Arts in Society (published by the University of Wisconsin - Extension Division, Volume 3, Number 3, pages 320-322)

The reprint of the essay from Harvard Educational Review (Hayes, Bartlett H., Jr. "Ideas at My Fingertips," The Harvard Educational Review, Vol. 36, No. 4, 1966.) has been deleted. Copyright release could not be obtained.

Reprinted from Arts in Society
(published by University of Wisconsin
Extension Div., Vol. 3, No. 2, p. 320-322)

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BY Edward L. Kamarck, Editor
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SYMPOSIUM: The Institutions of Art

STATEMENT:

It is perhaps a cause for optimism that we have become increasingly preoccupied in America with the problem of designing and developing institutional arrangements which may provide the physical, social, financial, cultural, and aesthetic conditions essential to the free and vigorous expression of the artistic spirit.

But as the recent controversy at the Lincoln Center has all too eloquently demonstrated, the problem is a notably challenging one—given the present level of American art and culture.

Not only are our most high-minded institutions plagued by ineptitude, timidity, and shallowness, but equally telling is the great proliferation across the country of art organizations manifestly inadequate to sustain even mediocre standards of expression and appreciation.

It is plainly apparent that we have not yet learned in this country how to develop first-rate institutions of art. There is a crying need for definition, clarity—and vision.

QUESTIONS:

1. What are the attributes of an effective and viable art institution?
2. How can such an institution be built?

COMMENT BY BARTLETT H. HAYES, JR., Director, Addison Gallery of American Art, Andover, Massachusetts.

From my momentary vantage point on the brow of the Janiculum overlooking the antiquities and modernities of Rome, my glance spreads over such cobbles of history, habits and beliefs—each an entity in its own age, each belonging to this place, all piecing together the pavement of time—that I am tempted to question the implied thesis of this symposium, namely, that there is a desirable single method for developing an art institution in America which can be viable (for what elements of society?), or effective (by whose measure?), without modifying society itself.

Beside me, scanning the unity of the panorama and unable to distinguish the meaning of its many details, a well-dressed but glazed-eyed tourist turns to her teenage daughter and says, "Well dear, I bought it because I thought it was cheap and it *is* pretty." There you have it: a statement of viability in any age expressed in terms of money available (the means) and the effective gratification of a wish (the purpose); but note that a personal involvement, through ownership, is the clue to the viability.

Institutions are not people; they are formed by and for people. Scrutinizing them I find that the techniques of operation (the effectiveness) and the policies (the viability) are necessarily very different between one institution and another because the substance of each differs. This is the reason for my doubt about the desirability of reaching any conclusion which can be truly representative of the many points of view comprising this symposium.

A work of art is unique; it can rarely be duplicated lest it be no longer art. By inference, an institution containing works of art is, in fact, a collection of "uniquities" and therefore is itself unique. The sum of one institution is not equal to the sum of another. I refer to art museums rather than to institutions for the performing arts, for although the two types share common ground, they also possess important differences and I prefer to limit my observations to conditions arising from my own experience.

What is a museum? Once a treasure store of princely interest, now, with the evolution of a democratic society, a museum is a collection of artistic objects available to the eye of the ordinary citizen. (A few "museums" have no collections but live solely on borrowed time.) Thus, the public is a partner, if no more than a silent one, in museum affairs. By examining this partnership it may be possible to determine whether or not "it is plainly apparent that we have not yet learned in this country how to develop first-rate institutions of art." Within the brief limits of this statement, I can do no more than suggest an approach toward reaching an answer.

The examination might well begin by outlining the natural sequence of museum functions: first of all comes the acquisition of a collection which, whether private or institutional, depends on interest and connoisseurship; there is then the care of what has been collected, its preservation; next, beyond mere interest, is the search for knowledge of what each work is, and, to some extent, the social and philosophical relevance of one work to another in order to illuminate the culture as a whole, a function demanding continuing study.

Normally, the public has little to do with these three phases of museum affairs, connoisseurship, preservation and research, each of which requires professional experience for its performance and, if I were to question any of a number of American museum directors as to his staff activities in all three, I believe the answers would reveal that there are many institutions of first rank in the country.

The role of the public becomes evident upon examining what the museum does hereafter. Once again, there seem to be three phases to its affairs: first, providing simple information and explanation of the works of art, both individually and as one relates to the others; second, encouraging the public to become itself involved in order to expand its own interests and horizons; third, and not least, establishing an environment which will enhance the enjoyment which the works of art independently offer. If I were now to return to the museum directors to ask about the activities in these second three phases I suspect the answers would be varied, that some would prove to be first rate as determined by comparative evidence, whereas others might fall short in one or all aspects. In these latter cases, whose is the responsibility for more effective operation?

The immediate answer indicates it is the museum's responsibility; but, thinking about the question for a longer time, I now wonder if this is so. The inevitable reason for ineffective operation is almost always the lack of money (as much to attract an aggressive staff as to provide the material means) and, because the museum presumably exists in behalf of society, should not its wants be satisfied by society? However, the wants of the museum do not necessarily correspond to the present desires of American society and it is here that the dilemma becomes clear.

In a changing world relationships change. The private financing of the twentieth-century museum is not the same as financing the collecting of an affluent sixteenth-century court to which relatively few people had access. How may public desires for what the museum can provide now be fostered to the point where adequate support will be forthcoming?

Increased exposure to the museum itself is one solution, but the dilemma already specified interferes and it is, at best, a long-range solution. Support from tax sources to increase the exposure is another, but this is indirect and does not penetrate to the center of the problem, for it does not arise from the personal will of the average citizen. Consequently, I suspect that for many people personal involvements can be induced only in two ways: a better use of the mass media of communication and better programming of the art at the mature levels of public education, for the arts are, by their very nature, linked to growing, altering sensibilities. Imagine what would happen to American thought if all contact with reading and writing were cut off at the seventh grade! Could libraries be blamed for the relative illiteracy which would ensue? Yet at the present time nearly 93 percent of the American public has no classroom experience whatever with art during the high school years.

Accordingly, examining the character of the American museum in terms of its partnership with the public yields the almost obvious prognostication that better institutions will emerge when better public support and greater public understanding develop and that these are more likely to accrue through better education without the museum as well as within.

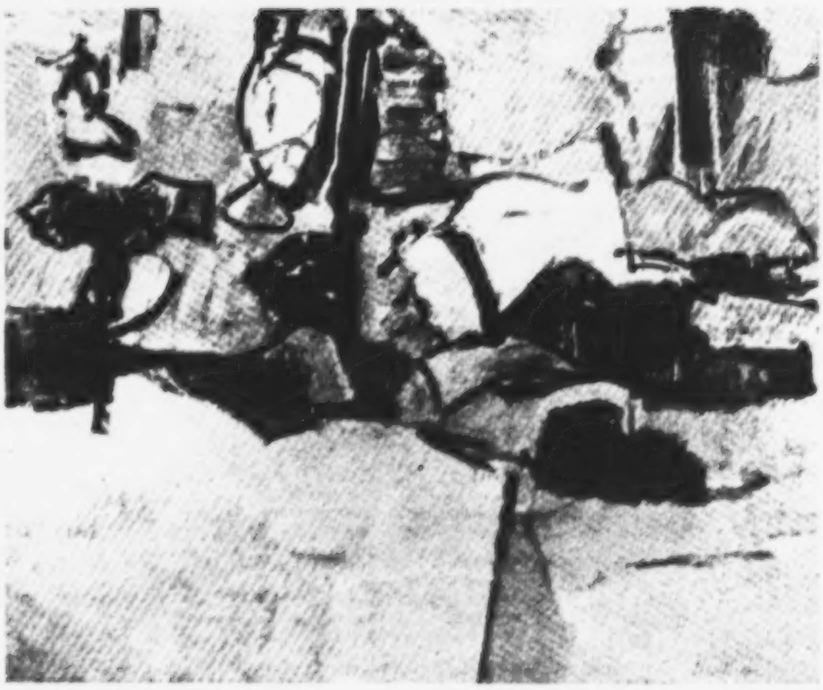
The lady at the brink of the Janiculum knew that her purchase was pretty because it was part of *her experience;* what she did not know, nor want, were the artistic riches of the civilizations which lay at her feet.

APPENDIX P

Charlotte Buel Johnson
Curator of Education
Albright-Knox Art Gallery
Buffalo 22, New York

> Charlotte Johnson has stated: "I am most interested 1) in the student experiencing works of art at first hand (rather than in reproduction tho' these do have their place!), 2) in the student appreciating the object as a work of art using (or resulting from) the unique "vocabulary" of the visual arts, and 3) in the student experiencing the process of expressing an idea themselves in the visual art media."

Miss Johnson's point of view regarding art appreciation is exemplified by the attached article which is one of the series which she has written for School Arts (October 1963, page 36), published by Davis Publications, Inc., Wooster, Mass.



Grace Hartigan|American, born 1922|"New England October."

"A painting is like a magical journey—you know where you begin but you play a game with the ticket seller—so you don't know your destination. You just hope it will be some wonderful place, one you have never seen before and could never imagine. Of course you often end right in your own back yard which is where the Bluebird is supposed to be anyhow."
Grace Hartigan/Clark's Cove, Maine/July 1963.

An eye-catching feature of the oil painting, "New England, October, 1957," by Grace Hartigan, is the great size of the canvas. Size is important in expressing the landscape idea. By this means, the artist has made space seem very convincing because the view seems to spread out before the spectator. Even though there is a flatness about the painting, the relationships of size and of light and dark values among the colors effectively suggest vast space.

Perhaps most significant of all is the lack of detail in the landscape. Individual grass blades, leaves and others of the many things known to be part of such a subject have little importance here. The artist was interested in the general colorful effect of an autumn scene. It is the color of autumn in New England that the spectator experiences on looking at the painting. In fact Grace Hartigan has written that the painting was the result of an October motor trip through Maine. Indeed one can easily see that the painting expresses the colorful impressions of what the artist remembered as a "rainfilled day" in autumn.

Oil on canvas/68¼" x 83"/1957/Collection: Albright-Knox Art Gallery/Buffalo, New York.

The style that Grace Hartigan uses to present her idea and her experience is typical of the abstract expressionist painters of today. It is a style that has developed from the expressionists of earlier years. One calls to mind Vincent van Gogh, who was one of the first. His love of color found in nature and his expression of this experience in bold thick strokes and massive areas of paint surely paved the way for such Twentieth Century expressionists as Henri Matisse and his bold, wonderful color. Abstract expressionists of recent years, and Grace Hartigan among them, realize, too, that color is an effective means of expressing their ideas and experiences. Working freely and directly, and sometimes perhaps even impetuously, using generous amounts of colorful paint, the abstract expressionists create pictures that capture the spectator's attention and draw him into a new experience through color. Grace Hartigan has indicated that for her, while each painting is a new experience, the color is very much derived from her surroundings. Her paintings are not only her own world translated into color, but one that the spectator can share in too.

Charlotte Buell Johnson

Charlotte Buell Johnson is Curator of Education at the Albright-Knox Art Gallery.

APPENDIX Q

George Buehr

Statement of Some Beliefs (not received in time to be included in the folders)

I submit, below, what are loose and certainly beastly written generalities - perhaps not very helpful. But I shall be glad to elaborate on and defend my positions - or, indeed, to qualify or withdraw from certain of them, if indicated by contrary evidence. I am not arbitrary about any of this; there is much I do not know about school problems.

But in the first place I confess I could be grouped with those who, in Dr. Orr's words "question whether art appreciation can be taught . . . . or should be taught in the public schools." I am afraid I question whether it can be taught anywhere. Isn't appreciation, like love, or hate, or indifference, a personal reaction? Can you teach a reaction? All you can do is to provide an atmosphere and learning materials out of which you hope appreciation will grow. But whether it does or does not isn't your affair. And, unfortunately but predictably, earnest and anxious and calculated teacher-directed programs more or less insisting on this reaction so often induce the opposite - actual hatred of the arts or at best indifference.

For other reasons the stress on "appreciation" seems to me to be misguided and, while the opposite is intended, to be actually decreasing to the artist and a disservice to art. Or even where a less partisan approach obtains and the teacher only wishes to inculcate correct understanding, or only gives art plain facts about the arts and their history or, worse, attempts to "analyze" it,or much worse, attempts to make the child a critic in the idea that he is developing "good taste" - such post-mortem dissection is just that - the subject is dead.

At least I believe this to be so until the 11th or 12th grades when perhaps the student is mature enough to begin to stand at a little distance from art, to analyze it to some extent, to begin to develop something in the way of value judgment.* But until them I feel that the child should be very close to art - so close that he is actually in it, an artist himself - so busy making it that he has little time to examine it, much less to evaluate it - certainly to evaluate other than his own work.

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* Although Robert Heuri cautioned even his college level students as follows: "Do not be an art critic but paint. Therein lies salvation."

He has little need to. The benefits of acquaintance with the various arts are unquestionably enormous, but real acquaintance is only achieved through the child's own participation - through his own production.

This is not to say that he must feed exclusively on his own fat. That is, again, the largest part of the nourishment he needs - the fat of his own developing personality, and growing acquaintance with the world and with materials. But exposure to adult art can be useful too - he can assimilate that as he does everything else providing that it relates directly to what he himself is doing - providing it is grist for his own mill. He won't closely emulate adult art and should not be asked to, but can be stimulated by it. This can begin at a comparatively early age, but need for cognizance of older artists grows as he grows. Suggestions for providing their cognizance follow.

Teacher Training

First, who is to provide this acquaintance with worlds of art other than those the student reaches himself? Inevitably (and unfortunately in some cases) it has to be primarily and chiefly his own immediate teachers - room teachers and in-school art teachers. Common sense and practicability would thus suggest that the greatest effort should be devoted to teaching these teachers themselves, and through their re-ordering their charges if the situation is to improve. Outside support can do something - but it is at best a drop-in-the-bucket education when children are visited by specially trained extension workers, or by exhibitions, or art mobiles, etc., or when the children themselves visit museums, galleries, studios, etc. One can hardly be against such additions per se (though sometimes they can be of very questionable worth - e.q. guided museum tours) - I feel strongly about this - but additions of comparatively little over-all significance they must remain - only a small proportion of our area's student population can usually participate, and this proportion only very infrequently - it is doubtful whether such inoculation really "takes" even with the few subjected to it.

Thus it would seem that the trained specialist had best spend his time and energies in increasing the cultural background of the child's immediate and day by day mentors. Ideally it all should begin even further back - with the parents - but the school at least, from the design of its architecture, through its appointments, through teaching of all subjects, should be more a home for all of the arts then it usually is, and a place where they are more used. There are obstacles and doubtless objections, but I should like to hear this discussed - how teachers of all subjects could be increasingly reached, and how they could more utilize the arts.

I would make one exception to the observation above that the job perforce must be done by school personnel - that outsiders can add comparatively little. The direct contact of children with practicing artists seems to me to be invaluable; I believe artists should be used more than they are for school visits. Such contact with the makers of art is always, I believe, of more telling effect than contact with works of art already made - whether originals, "canned idea" slides, or whatever. Schools in many communities are not in the position to borrow much in the way of really good original art - (and probably only the really good should be shown) whereas most communities do include artists among their residents.

It would be desirable here also to employ only very good practitioners for school visits, but perhaps status or experiences as artists or teachers would not be too important in this case, since the purpose of the visits would be primarily to demonstrate art processes. I strongly believe in the effectiveness of demonstrations in teaching children. Next best after making it themselves is to see a work of art being made, and best of all is for them to try their hand at what the artist demonstrates. This can be education that sticks.

I realize that materials and techniques constitute only a small part of art -

perhaps the least important part, (the "what" being more important than the "how") but this is one handle that the child eagerly grasps - one avenue to art - and from this other doors can open. For instance a single demonstration of print making (much better if three, to illustrate relief, planographic and intaglio separately) would at least mean that all through his life the student would never confuse prints with commercial reproductions - and an awareness of and interest in prints would in many cases lead to an interest in the other visual arts.

Emphasis on Vision

As intimated in my opening paragraphs, I believe that the study of art alone - isolated and removed from the child's own participation - whether from the angle of history, analysis, appraisal or whatever - is apt to be self-defeating or worse. Instead I suggest that emphasis should be placed - particularly if in a course separate from laboratory work and open to students not taking art - emphasis should be placed on the art of seeing, more than on seeing art - though the latter would be included. But primarily it would simply study what the eye sees and what the eye says - a course on the "Language of Vision" as Kepes puts it, indeed it could borrow something of his approach, tailored for a younger audience - and something also from Bates Lawrey's The Visual Experience.

But it would introduce many kinds of visual encounters - beginning, perhaps, with slides (slides would largely be used though actual objects would also be useable) showing incidents in nature, and the supposedly commonplace world - e.q. varieties of line, shape, textures, etc. etc., as encountered everywhere, - and, in connection with these, works of art could also be shown, though sharingly at first - e.q. a Mondrian in connection with photos of straight line in architecture, etc; a rococo artist re waves, etc.

I realize that such stress on the formal and visual is again only presenting one of the many sides of art but, to repeat, such a course would not pretend to concern itself primarily with art, but rather with seeing and would constitute at least another important avenue to art that the young could accept, assimilate and be interacted in - and real learning does depend upon real interest.

Works of art would doubtless be more and more frequently introduced as the course progressed, inasmuch as in such the eye has its greatest adventures, and opportunity would also rear for comparing and contrasting one work with another and for showing the difference between art and reality - e.q. an Arp relief contrasted as well as compared with eroded snow, or a Cezanne contrasted with a photo of the scene depicted.

And from this visual approach many sides of art other than the formal would be noticed and discussed - so that almost without the student realizing it, such a course would turn out to be about art after all.*

Of significant importance is that through such a method the student would be hit where he is - from what he presently is and presently sees around him - fashions being worn, industrial objects, furniture he will later buy - slums and other neighborhoods of his town and from these moving outward to other and better architecture, past and present.*

Group Discussions

In the phrase above "many sides of art would be noticed and discussed" - I meant noticed and discussed by the children, not by the teacher. This is my last suggestion, I feel it to be important. I believe very strongly that the group discussion method is by far the best to use with children, whenever works of art are put before them. The teacher should be as knowledgeable as he can practicably be made, so that he can answer questions of fact, of history, of aesthetics, when the children themselves pose such questions, and in order to guide discussion into profitable avenues.

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* Such an approach has seemed to me, and doubtless to others, to have been indicated for a long time. I was very interested to note that a similar one is stressed in proposals included in a recent publication of the office of Instruction of the State of Illinois "Art Education and Adolescent."

But he should impose his own opinions or information (interesting, it may be, to him, but so often an impediment to the child) as little as possible or not at all. He should intrude as little as possible on the private conversation going on between the child and the work of art - that can be quite sufficient - it can indeed be very rich. He should be present chiefly to answer questions with questions, to nudge the student into making his own observations, his own discoveries, whatever they may be. To stipulate what is "correct" in opinion or approach, or attitude, to direct how art should be seen, to dissect, to over-verbalize is to presume to put into the artists' mouth things he never said, never could say, and never wanted said (a rough paraphrase of the remarks of an educator whose name and exact words I do not recall).

But Brancusi put it even better:

"Look at the sculptures until you manage to see them. Don't look for formulas or mysteries. I am giving you pure joy."

APPENDIX R

This questionnarie is designed to help Dr. Orr and her project staff, as well as the School of Education's Development Division (AT OSU), assess the conference just concluded in terms of its usefulness to you, the observer-participant. Please answer the following seven questions as briefly and concisely as possible, and return in the self-addressed and stamped envelope provided to:

Mr. William E. Craig
305 University School
The Ohio State University
29 West Woodruff Avenue
Columbus, Ohio 43210

I. What were your expectations for this conference?

II. Do you feel that the conference met these expectations? Why or why not? (Be specific in detailing what you felt were the strengths and weaknesses of the conference.)

III. Are you interested in following-up this conference? With what?

(NOTE: If there is not enough space on any question(s) for you to complete your reply, please feel free to use the back of these sheets or enclose another sheet of paper with your replies on them.)

IV. Can any idea from this conference be used in your classroom? With what modifications?

V. What new ideas (other than those at this conference) have been presented to you recently? How were these ideas originally presented to you?

VI. What factors do you consider in deciding whether or not you wish to use new ideas in your classroom?

VII. What factors would prevent you from using ideas you might wish to?

APPENDIX S

from Patricia Barnard
Television Supervisor
Museum of Fine Arts
Boston, Massachusetts 021

FACT SHEET

September 1966

TELEVISION -- MUSEUM OF FINE ARTS, BOSTON

In 1955 the Boston Museum of Fine Arts made a major and continuing commitment to television as an extension of its educational services. Since that time, in association with Boston's non-commercial educational station WGBH-TV, Channel 2, it has produced about 1000 programs, several hundred of them telecast directly from the Museum's galleries.

The Boston Museum was the first and is still the only major art museum in the world completely wired for television production. At a cost of some $100,000, power outlets and camera connections were installed throughout the three floors of exhibition space--strategically located so that no art object was more than 150 feet from one of these outlets. Five thousand feet of permanent cables for cameras, microphones, and lights snake within the walls linking all the outlets to a basement control center. The Museum also acquired its own lighting equipment; WGBH-TV supplies the cameras.

Over the years, the Museum's television staff has written and produced a variety of programs including creative art courses for adults, interviews with famous artists, programs for children, and occasional panel discussions and quiz shows; but emphasis has been on two continuing weekly series (October through May)--IMAGES, a program done from the WGBH-TV studios using photographs and slides, and the series produced in the Museum galleries using original works of art currently entitled MUSEUM OPEN HOUSE.

from Patricia Barnard
Television Supervisor
Museum of Fine Arts
Boston, Massachusetts 02115

September 1966

MUSEUM OPEN HOUSE (aired Mondays, 8:30-9 p.m., Channel 2, Boston)

The Boston Museum of Fine Arts has presented a weekly series directly from its galleries continously, except for the summer months, since the fall of 1955. There have been several different formats, titles, and speakers. The current series entitled MUSEUM OPEN HOUSE features Russell Connor for the fourth consecutive year (1966-67). Connor, himself a painter, explores the Museum's permanent collections and special exhibitions with the wit and sensitivity that have made him a favorite on educational television from Boston and New York to San Francisco. The series is produced by Patricia Barnard, the Museum's Television Supervisor, as were its predecessors including INVITATION TO ART with Brian O'Doherty. WGBH-TV assigns a director to the series each year and also supplies the technicians.

Selected programs from the INVITATION TO ART series are available on videotape to educational television stations through NET (National Educational Television). MUSEUM OPEN HOUSE is distributed nationally by EEN (Eastern Educational Network) and is also available through ETS (Educational Television Service, National Association of Educational Broadcasters).

from Patricia Barnard
Television Supervisor
Museum of Fine Arts
Boston, Massachusetts 02115

September 1966

IMAGES (temporarily off the air to permit preparation of a special series for release in the spring of 1967)

This half-hour program combines background narrative and music with the visual arts, making full use of television techniques to evoke mood and atmosphere as well as to inform. Some ninety or more photographs and slides from world-wide sources are used on each program--the camera movement keeping within the frame of the picture to preserve the illusion of reality. Topics range widely--from a visit to Chartres Cathedral or a Japanese temple to a study of Expressionism or a humorous exploration of space travel through the ages.

Currently produced by Thalia Kennedy of the Museum's television staff, IMAGES has been presented by the Boston Museum of Fine Arts from the WGBH-TV studios for ten years. It has also been carried simultaneously by several interconnected EEN (Eastern Educational Network) stations, but has not been recorded for distribution because of the music copyright problems involved. The special Spring 1967 series is being prepared with cleared music so that it can be made available to other educational television stations.

from Patricia Barnard
Television Supervisor
Museum of Fine Arts
Boston, Mass 02115

January 1967

TELEVISION PROGRAMS FOR IN-SCHOOL USE

As of this school year, the Museum has had the opportunity for the first time to expand its educational program to include television programs for in-school use. The Television Department staff has been involved with the production of two different series.

In cooperation with the Boston commercial station WHDH-TV and the Massachusetts Department of Education, the Museum has been preparing weekly half-hour programs on art history for Junior and Senior High School students. Speakers are members of the Museum's Division of Education, who plan and present the programs with the assistance of the television staff. The first series was a group of 13 programs, based on the Museum's collections, which ranged from ancient Egypt to contemporary art via Europe, America, and Asia. This is being followed by a 12-week survey of American art, and a 6-week series on Asiatic art. The programs are taped in the television studio, using film, slides, photographs, and actual objects from the Museum.

Members of the television staff are also serving as content consultants for a series produced by the"21"Inch Classroom" on WGBH-TV, Boston's educational station, for grades 4 to 6, entitled "Meet the Arts," and presented by Sonya Hamlin. The first seven programs introduce children to the aesthetic problems of music, dance, and literature, as well as to the visual arts--encouraging a conscious appreciation of the formal arts, and an awareness of what is beautiful in the world around them. The series will continue with a more historical approach to the formal arts, built on this foundation. For this series as well, objects are borrowed from the Museum's collections and taken to the television studio for taping.

Both series for in-school use are accompanied by study guides and bibliographies prepared for the teacher's use.

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FROM:

ERIC FACILITY.
SUITE 601
1735 EYE STREET, N. W.
WASHINGTON, D. C. 20006